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At the Theatres.

Rossi rates above Salvini as an artist in the estimation of his own countrymen, but he is not likely to oust his predecessor from the exalted position he attained by his remarkable performances both last year and during his previous visit to America. The reasons for this were obvious to an attentive observer Monday night when the Italian tragedian made his New York bow as Othello. Even in so familiar a play Rossi's magnificent reading is lost, because the true value and the many delicacies of his excellent elocution cannot be appreciated by an assemblage that does not understand the precise meaning of every sentence spoken. The polyglot plan inaugurated by Salvini is preferable doubtless to the purely foreign tongue, but until the great actors who visit our shores learn to speak our own language, no real enjoyment will be found in their performances. Rossi is essentially an intellectual actor. He is studiously careful in his methods, and the chief beauty of his acting appears to rest on the basis of dramatic scholarship. He is to Salvini what the elder Booth was to Edwin Forrest, and this comparison will probably give our readers the truest idea of his style. Personally, Rossi is about the medium height; he is stout and thick set, and we should judge not physically suited to the requirements of the romantic parts included in his repertoire. His head is large, well shaped and well set, and his face, though handsome, has a jolly expression that is not particularly well suited for the intense expressions demanded in tragedy. His action is quick; his walk ungainly, and his voice rich, powerful, and in splendid control. Whether swelling with anger, softened in love, or subdued in earnest colloquy, it is true and agreeable. So much for his personal attributes.

Rossi's conception of Othello is not different in many respects from the traditional Moor of the English stage. The character is more boisterous, perhaps, and in the earlier scenes there is less of that dignity than we are in the habit of seeing, but the great scenes of the last three acts are played with an irresistible flow of human passion that compensates for the singular behavior of the man in the beginning of the play. Before Iago has planted the root of jealousy in Othello's heart, Rossi's demeanor towards Desdemona is like the playful, loving sport of a big Newfoundland dog with a little kitten. His manifestations of love are extremely ardent, but they partake of a rough tenderness that could not fail to be met with the trust and confidence which Desdemona lays at the feet of her husband. The scene with Iago in Act Third was splendidly played, and although the assault upon the Ancient did not electrify the house, as in Salvini's case, nevertheless it suited our taste better, and was worked up to in far more natural fashion. In the representation of jealousy he is particularly effective, and the birth and growth of the hideous passion was a study. The killing of Desdemona was somewhat too realistic. Several ladies left the theatre at this point, and many men hissed their disapproval, so terribly real was the murder. We do not care to see these things done with so much fidelity to nature on the stage. There is no more pleasure in witnessing such than in seeing a stabbing affray on the street. There is a point at which the line should be sharply drawn between art and nature—where the one approaches the other so closely that the mind must pause to recall the fact that it is only illusion after all. The audience appeared to be highly pleased with Rossi's endeavor, especially the Italian contingent, which was present in full force. They applauded and "bravoed!" whenever opportunity occurred, sometimes with more patriotism than discrimination, and after the performance called the tragedian before the curtain several times.

The support was better in some instances than that which surrounded Booth in this play. Leslie Gossin was correct as Cassio, and played—as very few do—the drunken scene with moderation. Generally, our actors burlesque this part of the play. Louise Muldener added to the confusion of sounds with her pretty German accent, but she won marks of approval for her Desdemona, which was a sweet, girlish and interesting piece of acting. Constance Hamblin did Emilia very well, and H. A. Weaver was dignified and competent as Brabantio. The remainder of the cast calls for no especial singling out. Enough that they were either mediocre or bad. Rossi changes the text of Othello somewhat, and for the better. He cuts out much of the prosy talk between Iago and Cassio, and does away with the extraneous death scene of the latter altogether. Last night Othello was repeated. It will be given again Saturday afternoon.

* * *

Tuesday evening Signor Rossi played Romeo to a very enthusiastic audience. Although rather solid physically and over ripe for the romantic cavalier, these incongruities were lost in his admirable impersonation. He gives us more of an idealistic than a practical Romeo, and his love-making is the most rhapsodical we remember to have seen upon the stage. Rossi is unquestionably a poetic love-maker, and had his burning words been poured forth in Saxon, there is no telling what the effect would have been. As it was, he was vociferously cheered, and in the middle of acts he was compelled to appear and answer the calls of the audience. Nothing could have been more delicately planned than his first meeting with Juliet in the hall of the Capulets. Full seven minutes were occupied in the most exquisite acting on the part of both Rossi and Louise Muldener, and the simultaneous impression of love was simulated with a nicety and delicacy of detail that evoked the heartiest admiration. There were so many beauties in the balcony scene that it would take much space to describe them. Sufficient that it was conceded to be one of the best pictures of romantic life ever presented to an American audience. The business was all new, and entirely out of the conventional style. Miss Muldener achieved a decided triumph as Juliet, and many present compared her favorably with the late Adelaide Neilson. Milnes Levick played Mercutio with considerable spirit. Altogether the cast was a good one, and the acting all round showed the excellent discipline of Signor Rossi. To night Hamlet will be given.

* *

A simple, pretty little novelette, without any dramatic pretensions whatsoever, can scarcely be expected to amount to much when turned into a play by hands unskilled and inexperienced in arranging matter for the stage. Esmeralda was not a bitter disappointment therefore, because it did not fall below the just estimate which those conversant with its points had formed for it in anticipation. As we passed into the Madison Square Theatre Saturday evening, Mr. Marshall Mallory whispered deprecatingly into our ears: "You musn't expect much;" and as we didn't we were not at all dissatisfied with the entertainment which was provided. Mrs. Frances Burnett is widely known through the medium of her clever stories, that usually find their way in serial shape between the covers of the magazines before being published in book form. They are noteworthy for their purity, simplicity, and naturalness. They are written in a style which is very charming to the reader of modern fiction, who is surfeited with the rank sensationalism or insipid unreality of the average modern novelist. Their truthfulness to nature is their principal attraction, and it is to this in a great part that they owe their extreme popularity. The experiment of dramatizing Mrs. Burnett's works is not confined to Esmeralda. It was tried a few years ago with That Lass o' Lowries, and the unfitness of the authoress' products for theatrical purposes was very clearly demonstrated. Depth, strength and powerful interest are necessary to the success of even a simple story rewritten into a play, and these are quite lacking in Esmeralda. The plot is thin and gruelly; it is so transparent, in truth, that, after the conclusion of the first act, the working out of the story and its *denouement* are entirely superfluous. The time has not come yet when an audience will feel grateful to a playwriter for relieving them of any doubt as to the purpose and finish of a dramatic composition in advance. We are a lazy people and love ease, but we have not got to that point where mental activity is wholly at a discount.

The plot—if such it may be called—of Esmeralda has appeared in THE MIRROR, so we will but briefly recapitulate it. Elbert Rogers, a henpecked North Carolina farmer, has a daughter, Esmeralda, and a farm. His child is beloved by an unlettered backwoodsman, Dave Hardy, but an obstacle to his attaining the hand of the pretty girl arises in the discovery of rich ore on the Rogers farm, which fires Esmeralda's mother with a desire to see life and gratify an inborn ambition for social distinction. This is a very laudable plan, but we are given to believe Mrs. Rogers is a stony-hearted monster in a calico gown, because she wishes to give her daughter the advantages of wealth and refinement, and doesn't propose to throw her away on an illiterate and terribly spooney country gawk. The Rogers family goes to Paris, and mamma plans a match between her child and a French Marquis, mistily styled on the programme "an adventurer," although he does nothing to warrant this sub-title. Dave follows the pride of his heart to the gay capitol. After speculating for some time as to how he obtained funds for the trip, and where he got a very respectable suit of "store clothes," we gave the problem up in despair. Esmeralda finally asserts herself, and her henpecked papa does likewise, while the hearts of both are made glad by the news that the auriferous deposits on the Rogers farm have given out, and immense quantities have been found on Dave's small farm, and an adjacent property left him by one of those generous old dramatic uncles who always turn up their toes in favor of the poor and interesting suitor. Just at the proper time Esmeralda gets her Dave; Mamma experences a change of heart all of a sudden and becomes as pliant and agreeable as she has been unyielding and unpleasant, and the play ends.

Several minor characters are brought into the piece evidently to "fill in." An artist, Jack Desmond and his two sisters, Estabrook, a gentleman with leisure to make love and sketches, a mining engineer, who finds the time for disappearing at the end of Act First, and a maid, comprise the *dramatis personæ* not mentioned in the above synopsis.

The opening act is the best. It gives a very pleasing picture of domestic life in a North Carolina farm house. Like the remaining three acts it has no climax to speak of. The second act takes place in Desmond's studio, Paris. Here a letter telling of the change of Dave Hardy's fortune is produced, and clearly unveils what is coming. All the effect of a transformation scene is lost when you've seen the carpenters set it, and the red fire loses all its rosy sensualism if you see the call boy with his fire-pan from the disillusive vantage of a private box. So it is with Esmeralda. There is a great deal of *very* light comedy in Act Second, between Estabrook and Nora Desmond. The audience laughed because they knew it was the proper place to ha, ha! We laughed because we were gratified for anything at all in the comic line. The third act was tedious; it was thirty minutes' talk and a faint. The fourth act lacked any interest. We should have been content had there been no fourth act. To sum up Esmeralda, then, it is a simple, pretty, weak little story; very well acted, beautifully set, and bound to run because it is lucky in having secured the opening at the Madison Square. It will please the people who are not regular visitors at the theatre, and there are enough of these to insure it a long lease of life in New York. For the road we would not give a one hundred dollar deposit in the Mechanics' Bank of Newark for a clear half interest in the profits.

Everything that a manager can do to make a play "go" was done by Mr. Mallory. The settings of the second and third acts were most sumptuous and rich in every detail. The cast was selected with good judgment, and it was no fault of his that Mrs. Burnett's piece did not score heavily. Leslie Allen gave a very elaborate character sketch in the person of Elbert Rogers, sustaining the excellent reputation he has made for this line of acting. Like Lady Jane, there was "too much" of Mr. Rogers, and even Mr. Allen's well-directed efforts did not succeed in preventing the old farmer from becoming very tiresome at times. Kate Denin Wilson was capital as Lyddy Ann, Rogers' strong-willed spouse, and she acted the part throughout admirably. If Annie Russell had been selected from a thousand to play Esmeralda she could not have fitted the part and its relations to the piece better; Miss Russell was as simple, pretty and weak as Mrs. Burnett's dramatization. Eben Plympton was excellent as Dave, but he hasn't got the Carolina dialect down to the proper proportions. E. A. McDowell had very little to do as Jack Desmond, but he was manly and graceful. And now we come to Mrs. Agnes Booth—what can we say of her? Nothing, except to confess to an opinion which is among the catalogue of things that a woman does not forget and will never forgive. Mrs. Booth is growing old.

Sad is the woman's lot who, year by year,
Sees, one by one, her beauties disappear;
When Time, grown weary of her heart-drawn sighs,
Impatiently begins to "dim her eyes."

But it is none the less true, and Mr. Mallory, although wise perhaps in securing this very talented lady before she is too ripe—ere she has gone too far—should not cast her for young girl parts like Nora Desmond, who, the play tells us, is just entering the twenties. Mrs. Booth played the character artistically, of course, but personally she did not fill it. Now Lydia Ann would have suited her perfectly, and we who have been familiar with what she can do for many years past, are certain that she would have acted the strong-minded, self-willed Carolina woman with social longings, excellently. Edwin Knowles as George Drew, Davenport Befus as the French Marquis, and May Gallagher as Kate Desmond, were respectively satisfactory. Thomas Whiffen as Estabrook created considerable amusement. He is a good comedian—nothing more.

On the whole, then, Esmeralda is well played, and for those who are fond of good acting, and are not particular about the quality of their dramatic fare, it has its attractions.

* * *

Mary Queen of Scots and Queen Elizabeth are two plays calling for a display of the intensest powers of an actress. They bring into action every stage artifice, almost every human emotion, and all the inherent vitality of a strong, fiery and impassionate nature. Their representatives have not been many, owing to the absence of these requisites in most of the actresses of the present day. Ristori gave the first perfect shape to these characters, and she seems to be the only foreign artiste, except Janauschek, who has successfully mastered their powerful requirements. To the credit of our country, several native exponents have met with proper appreciation in these trying portrayals, notably, Mrs. D. P. Bowers and Mrs. Mary Gladstane. The former's impersonations are still pleasantly remembered, while the latter obscured herself in management in Australia just as she was developing her extraordinary powers. The field is left to the brilliant representative now playing at the Union Square. Queen Mary was one of Janauschek's earliest assumptions in America, and brought her into immediate prominence. In no character does she exhibit such exquisite force, tender pathos and native vitality than in that of the ill-fated Scottish Queen. But one or two scenes calls for the evolvement of genuine dramatic fire, and these she gives with such intensity and physical and vocal power, that her audience become transfixed, not only with true admiration, but with an indescribable something that seems to imbue the soul with the strongest sympathy and the strangest compassion for the great wrongs of the veritable Mary which the mind almost affirms stands in her attitudes of humility, grandeur and defeat before them. Nothing more potent in tragic impressiveness than Janauschek's scornful demolition of Queen Elizabeth's vindictive accusations in the Forest of Fotheringay, and her withering rebuke to that iron-hearted potentate, has been developed on the modern stage by a female since the days of Ristori. It seemed that every nerve and fibre of her being were strained to the utmost, and yet so artistically natural (if we may use the expression) was every movement, every gesticulation, every utterance, and so thoroughly realistic and vivid every evolution of the countenance, either in the display of humbleness and supplication, or in the more puissant revelation of her griefs, that the mind of the auditor would wander into the thick air of impossibility that a woman could be possessed of such lambs and devils at the same time, each striving for mastery over her nature. Truly the picture was a grand one, and we doubt if any exponent of the character ever equalled it. Janauschek achieves an actual triumph in the role, and its impressiveness can never become transitory; it will last.

The support was capable, with but few exceptions. Mrs. Isabella Waldron brought much dramatic force to the rather exacting character of Elizabeth, and showed an earnestness that evinced the presence of true dramatic talent. Mr. Taylor's Earl of Leicester was a smooth performance, but was marked by no especial power. Mr. Waldron's attempts at strong declamation were rather amusing than otherwise. He seems to misjudge the capacity of his lungs, and a long sentence gets awfully mixed in his throat sometimes. His make-up was painfully remindful of Jacob McClosky, a character in which he particularly shines. Waldron is a careful actor, but not an artistic one, and in historical drama he will never shine. The other characters call for no especial mention, for they were subordinated to the few leading ones.

Next Monday evening Mme. Janauschek will attempt the experiment of placing upon the stage one of Salmi Morse's ultra-philosophical plays, called The Doctor of Lima, said to be replete with hair-raising and blood curdling incidents.

* * *

Robson and Crane played Twelfth Night for the first time here Monday night. While a fairly good representation of the most charming of Shakespeare's comedies was given, it is manifest to the most casual observer that the parts of Sir Andrew and Sir Toby are not star parts, and that the subordination of the legitimate interest of the play which centres around Viola and her adventures to those Bacchanalian worthies is not justified by the text. Under the circumstances, however, the comedians made these characters more than amusing, and if the prominence which they are given is unwarranted, still we are not blinded to the fact that their respective impersonations were clever, interesting and commendable. We are not of that class which is grateful for Shakespeare or his works presented in any form. We want Shakespeare well done or we do not want it at all. It was not well done outside of the two subordinate parts played by the brace of comic stars. The Viola of Miss Robson was painful, and recalled again the loss the stage experienced in the death of poor Neilson. Orsini was played like a fop by Mr. Lipman. Sebastian was acted by a girl, Grace Thorne, instead of a boy, which showed weakness. The Fool did not raise John Marble in our estimation. Harry Meredith was a poor Malvolio, and Adele Waters did nothing with the part of Olivia except dress it well. Mr. Charles Webb has altered the play savagely, and we do not like many of his injudicious and unnecessary changes. However, the Sir Andrew of Robson and the Sir Toby of Crane are worth seeing, and large houses are apparently enjoying the performance every night. Next week Sharps and Flats.

* * *

Haverly's Fourteenth Street Theatre was crowded Monday night by an audience assembled for the purpose of greeting Haverly's Original Mastodon Minstrels during a short engagement at that place. The entertainment proved to be of great merit. The efforts of Frank Cushman and Billy Rice made the first portion of the bill presented an especial feature. The clog dancing, vocalization and laughable sketches were for the most part decidedly clever, and the burlesque pantomime in which Alexander Zanfretta appeared would afford many a traveling company many drawing powers. In fact, the entertainment contains the usual Haverly push and go, and is well worth a visit from those who wish to recover from a fit of the blues.

* * *

On Monday evening that popular little actress, Lotta, appeared at the Eighth Avenue Old Clo' shop in her well-known play of Musette before a large and enthusiastic audience. Lotta, although born in 1847, still retains the dash and sprightliness for which she is so justly noted, and in her peculiar line of acting has perhaps no equal. The supporting company is fair. P. A. Anderson as Adelante, and H. B. Bradley as Sir Philip Darcy, are occasionally quite effective; while C. H. Bradshaw as Billy Bokus affords Lotta efficient assistance in keeping the audience in good humor. Lotta's engagement terminates this week, the Harrison's in Photos being billed for one week, commencing Monday next.

* * *

Upon the programme of the San Francisco Minstrels are the words, "A Banquet of Mirth," which aptly expresses the excellence of the black-faced humorists' entertainment. The first part overflows with witty sayings, interspersed with comic and pathetic songs. Charley Backus has added an inch or two in width to an already capacious mouth, which envelopes the words and music of a comic song, entitled "Will You Love Me When I'm Bald," in a very ludicrous manner. Birch also contributes to the fun, and has a fund of new and original stories which he tells to the great amusement of the audience. In the bric-a-brac, the female impersonator, Ricardo, the eccentric song and dance men, Johnson and Powers, the comic genius, Bob Slavin, and the champion banjoist, Edwin French, serve to keep the interest of the audience at hilarious heat. The performance terminates with Frank Dumont's laughable sketch, The Western Mutual Telephone Company, which is responsible for many hearty laughs. Next week many changes will be made in the entertainment.

* * *

Duff's company, with Agnes Leonard—who pays for the privilege of acting in the theatre—is acting Frou-Frou to a succession of empty houses. The Passing Regiment is in preparation. We predict for it—well, "the record of the past is a guarantee of the future," as the circus people say. A full report of the production of this piece will appear in THE MIRROR.—Hazel Kirke is being played at the Windsor to a succession of packed audiences.—Tony Pastor is giving a first-class performance this week. The bill has been changed. Jacques Kruger and a host of well-known favorites appear.—The Haulon-Lees are filling the Park in Le Voyage en Suisse.—The Major remains the winning card at Harrigan and Hart's New Comique.

A Few Words with Gerster.

Madame Etelka Gerster, the Hungarian prima donna who has been engaged by Max Strakosch, arrived in this city from Europe last week. When visited by a reporter of this paper she stated:

"I am very glad to get back to America once more, although I have passed a very pleasant Summer at my Italian home. My intention during this season is to sing both in opera and concert under Mr. Max Strakosch's management. I believe our season opens in Boston in about two weeks. We shall visit New York, Chicago, and possibly San Francisco before the close of the season."

"Why did you not return with the Mapleson troupe?"

"Because I feared that I would not do as well as formerly. The best singer in the world will pall upon the public after a time, and as I have been with Mr. Mapleson for four seasons, I feared that the New York opera patrons would tire of me, so preferred making the change to my present location. Mr. Mapleson visited me at my home in Italy, and was quite anxious to secure me, but I would not consent to sign a contract with him for the reason I have given."

"Mr. Mapleson claims he did not wish to secure you."

"It is untrue. He not only asked me to join his company personally, but he sent an agent several times, asking me to rescind my decision."

"Do you think Madame Patti will sing with Mapleson?"

"No, I am confident she will not. She can draw too well in concert to strain her voice in grand opera."

"Who will be associated with you in Strakosch's company?"

"Mlle. Lesslino as soprano; Brassim as contralto; Giannivi and Perugini as tenors, Ciajrmi and Sweet as contraltos, with Carbone and Mancini as bassos. The company is very strong, and I think we will do well. But if Colonel J. H. Mapleson says he did not attempt to secure my services, he tells what is untrue."

—Harry Mann has assumed a mysterious altitude lately, and his friends have just discovered the reason: He's a brand new papa. Harry, Harry—paregoric and things.

Pen and Pencil.

There has been such a whirl of new faces and changes of bill at the theatres this week that poor Esmeralda, who bobbed her little curtsey at the Madison Square Saturday night, did not get much of a show. What with heavy Shakespearean tragedy at Booth's, and light Shakespearean comedy at the Fifth Avenue, serious and comic opera, besides the many standing attractions, there was enough to keep the busy critic going like Foxhall on the last heat of a big race. But we are not critics, at least in the ordinary sense of the term. We are given *carte blanche* to say and draw what we choose, and therefore my *confrere* with his pencil, and myself with my pen, were on hand to jot down impressions of Mrs. Burnett's play.

Dave Hardy

Q. Can a blacksmith hammer out the intricate works of a watch on his anvil?

A. No, a blacksmith cannot hammer out the intricate works of a watch on his anvil.

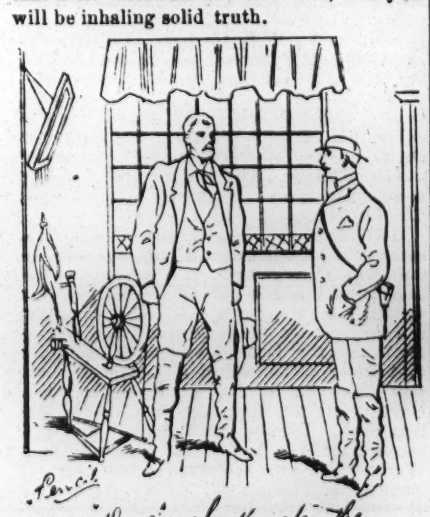
Q. Can Mrs. Burnett write a good novel?

A. Mrs. Burnett can write a good novel, but it does not follow that she can write a good play.

Q. Is Esmeralda a good play?

A. No, Esmeralda is a bad play.

Now you can fill your meerschaum with that little catechism and smoke it, and you will be inhaling solid truth.


"Dave" checkmates the Mining Engineer.

Nevertheless, although Esmeralda is not a meritorious work, it is by no means devoid of interest. It is clean and wholesome, and easily within the comprehensive powers of a schoolboy. But here compliment stops and can go no further. Many eminent novelists have tried to write plays and failed. Mrs. Burnett should not feel crushed. Dickens wrote plays and all of them were frosts; Thackeray tried his hand at a drama, and the public hissed his actors from the stage. Mrs. Burnett must

The gentleman who smells ore

not mind. It would have been folly for the contemporaries of Dickens and Thackeray to tell them their plays were great compositions; that would not have been friendship. It would be worse than cruel to tell the author of Esmeralda it is a triumph; besides, she is too sensible a woman to swallow a lump of unalloyed taffy like that. Mrs. Burnett must not be offended. Every success or failure teaches its lesson, therefore

Listening to "Mother"

the writer who slips up on one piece or two pieces has not labored in vain. Mrs. Burnett is a clever woman; she can make $5000 a year easily from her books and magazine stories. It would take her years to attain a position as a dramatist, which would secure an annual income of the same amount, if indeed that position should ever be within her grasp. How much wiser, then, to devote her splendid talent to story writing solely, and leave the transitory laurels of the stage to men and women whose forte lies only in the direction of theatrical work?

"Don't cry Esmeraldy"

Mind, I do not say Esmeralda is discreditable as a first attempt. It is just the opposite, but it is not up to the standard of the people with whom its author must compete. There are several pretty little incidents and situations which are nice. The point where Dave Hardy checkmates George Drew, the mining engineer, was neatly arranged, but the conditions under which the prospector is foiled are scarcely deep enough in sentiment to suit the strength of the lines. And Eben Plympton! He is too much of a gentleman in bearing and manner to play the hardy, muscular backwoodsman Dave. But these accomplishments stood him in good stead later on, when he made his advent in a Paris studio togged out *a la mode*. Despite that decidedly English accent I liked Plymp-

"Mother" who makes it warm for everybody

ton. He is manly, earnest and painstaking in everything he undertakes.

Edwin Knowles plays the engineer, very well too. He is a leading man and is playing an inferior part, so his excellence is not so noteworthy. He strikes ore in the piece, and certainly this is a reason why his connection with Esmeralda should pan out well.

Leslie Allen, who acts the part of Esmeralda's papa, is an admirable character actor, but he has a part that is difficult to play and is somewhat tiresome on account of its length and its pointlessness. Still the picture of the old man is a truthful one, and Mrs. Burnett must be congratulated on having such an excellent player to delineate Mr. Rogers' peculiarities. There is some dribble about the old gentleman's sentiment, but there is none about the tenderness with which he draws little Esmeralda to his heart

That wonderful Panel

and asks her not to cry. It was good he did not ask the audience the same favor, because nobody would have granted it—there wasn't a dry eye in the house.

The Marquis gets bounced

I think Mother Rogers is a terribly maligned woman. Despite Mrs. Burnett and Mrs. Denin Wilson's efforts to make her appear a female ogre, they do not succeed. She is a long headed, clever old lady who gets into hot water simply because she tries to make for her daughter a position in society. Why should she be blamed? I don't understand it at all—like the Policeman in the Pirates. She makes people uncomfortable because they don't sympathize with her maternal plans.

Mr Pittacus Greene Eastbrook, Whiffen. A gentleman of leisure

A true bit of comedy is the little incident of the wonderful panel which is introduced in the studio scene. It is a warning to the æsthetic damozels who dabble in colors and little illuminated cards, etc. The Marquis and his "bounce," and Mr. Eastbrook and his

At last.

inanities, would make a column more, but space is dear this week, and "At last" has got to come with the picture of Dave and Esmeralda's reconciliation.

PEN.

—L. R. Stockwell and "Pap" Hicks, with Jay Rial's Uncle Tom's Cabin company, have played in nothing but that drama since the abandonment of the stock system.

Professional Doings.

—Frank Bangs will probably go to San Francisco with Michel Strogoff.

—E. D. Davies, the ventriloquist, joins Tony Pastor's troupe November 14.

—The B. and B. O. of Elks will hold their annual benefit in this city November 17.

—Charles E. Verner's Eviction company will disband at Richmond, Va., November 5, we understand.

—Ariel, the flying dancer, has severed her connection with Hermann, the magician, and returned to this city.

—Maffit and Bartholomew will produce a Christmas pantomime in Philadelphia, commencing December 19.

—O'Neil, the advance agent of the defunct Eileen Oge combination, is talking of reorganizing, and going out again.

—Lawrence Barrett will produce Pendragon, a new play by an Ohio man named Young, at Chicago during the present season.

—Boyd's Opera House, Omaha, was opened with much *eclat* last week by Fay Templeton. The theatre is described as very beautiful.

—Rachael Sanger (Mrs. J. C. Scanlan), who has been playing in Michel Strogoff, will star in Eric Bayley's play, The Colonel.

—The NEW YORK MIRROR is the only legitimate sheet published that is devoted exclusively to music and the drama.—*Atchison* (Kan.) *Patriot*.

—The Professor was played to a large house in Amsterdam, N. Y., last Saturday. The total profits during the New York run were $15,000.

—Barlow, Wilson, Primrose and West's Minstrels (with this lengthy title to pull around with them) netted $28,274 between August 13 and October 22.

—Jennie Yeamans has left the Connie Soogah company, and is now resting at her home in this city, preparatory to taking the road next month in her new play.

—The Fanny Louise Buckingham company closed its tempestuous existence at Leadville last week, and the principal members have returned to this city.

—Colonel J. H. Haverly is figuring upon the cost of a theatre, which he will erect in Philadelphia. The location chosen is in Market street between Ninth and Broad.

—William Stafford's company disbanded at St. Louis on the 29th ult. The break-up is reported by several of the company who have returned to this city.

—Messrs. Tillotson and Fell have assumed the management of the Cartland-Murray combination, and the troupe will be under their charge for the balance of the season.

—Comley and Barton are organizing a Patience company, which will play a long engagement in Chicago. The company will be under the management of D'Oyly Carte.

—Haverly's Strategists and Comley and Barton's Opera company chartered a special train from New York to Chicago last week. Both companies are now playing in that city.

—Last week, at Goldsboro, N. C., the Rentz Santley Novelty company presented Manager Rosenbaum with a gold watch and chain and a handsome Elk badge on his birthday.

—C. L. Davis (Alvin Joslin) had his ankle severely sprained in the West last week, which incapacitated him from acting. His part was taken by a member of his company, A. J. Stockwell.

—The last nights are already announced of Michel Strogoff. At the end of the season the company will lay idle until Christmas, when they will appear at Haverly's California Theatre.

—Robson and Crane will play Sharps and Flats next week at Haverly's Fifth Avenue Theatre. John McCullough will appear at this house Nov. 15, when he will produce the Hon. Lewis Winfield's new play.

—Anna Boyle, who made a good impression in her impersonations at the Windsor Theatre last Spring, has been engaged to play Hazel Kirke in the new company about to be started out by the Mallorys.

—The first public rehearsal of the Symphony Society of New York will be held at Steinway Hall November 3d. Signor Campanini will assist the regular orchestra, and Dr. L. Damrosch will be the conductor.

—A new Romeo has sprung up in the West in the person of Nellie Holbrook, the lady who essayed Hamlet at the Windsor last Winter. She is playing the Nevada cities in conjunction with W. E. Sheridan.

—Frederick Paulding was prostrated last week by malarial fever, contracted in New Orleans an Mobile. Our Danville, Va., correspondent says it is probable his Southern dates will all have to be cancelled, as he is considered very ill.

—The Charles Forbes Dramatic Company disbanded at Belleville, Ill., on the 23d ult. Part of the company were immediately engaged to support Ben Cotton and daughter, of which company Forbes has become manager. The others are to support Henrietta Vaders, which will also be under Forbes' management.

—Haverly's New and Old Mastodon Minstrels will be consolidated before long, and will play a Christmas week engagement in Chicago. The price of tickets will be $1.50 hereafter. George Thatcher, Hughey Dougherty, the only Leon, and many other prominent people will be added to the attraction. Ben Guilford has already joined the European Mastodons.

—Only a Farmer's Daughter is one of the few plays that draws with or without a star. Its inherent strength is sufficient drawing power in itself, and it is of small consequence who is appearing in the leading role so long as it is an actress adapted to that line of parts, and one who understands her business. Through the country the Farmer's Daughter has been doing better than nine-tenths of the similar combinations on the road; it has met with genuine favor from the press, and the company have shared in the universal commendation. The company is highly spoken of, and the dressing of the principal ladies, Miss Cleves and Miss Welby, is greatly admired. It is fortunate for the manager that this play does not hang upon any one person, as is proven by the fact that every lady who has played the part of Madame Laurent has been successful in it, for, owing to certain little bits of unauthorized business introduced in the play by Miss Cleves, quite unusual in first class lady stars, it is more than likely that some other actress will shortly have an opportunity of also making a name in the part.

The Giddy Gusher

ON VARIOUS TOPICS.

I was talking to you the other day about the dreadful mortality of show folk, and the sad effect a retrospective glance at former occupants of the stage boxes had upon the Gusher. We girls get some dreadful setbacks as we come on some friend of our youth and find grey hairs and wrinkles and all the tokens of age, and begin to think if it's so with them, how is it with us?

Here comes a picture to me across the stormy Atlantic of a big, well-developed woman—a woman, not a girl—who must weigh a lot, and has a settled expression of face and a matronly mould of form, and who do you think it is? Why that slip of a child, who left us a few years ago a thin little creature, about as fat as a pen-holder—Bijou Heron Stoepel—why she's almost as big as her poor mother was.

When you find a dear little old lady like Mrs. Vincent, of Boston, who in advanced years has taken up a nice young man, and been as good to him as Mrs. V. was to John Wilson, it's a shame for a younger woman to come along and gobble him. If Mrs. Vincent was young enough for Mr. Wilson to marry she was young enough to stick it out with, and both Kate and the festive John must often have regretted they deprived that good old lady of her young man. I don't know what Mrs. Vincent's views about it are this year, but as late as 1880 she kept Johnny's room just as he left it, and the moths out of his trowsers, believing his recreant legs would one day come back to all of them. If of two old ladies—as of two evils—one should choose the least, Johnny will go marching back to Mrs. Vincent (as the forgiving dear believes), for she is a mere handful beside the present armful.

The Gusher put in an interesting evening lately with Mr. Leslie Main, at Chickering Hall, a young English amateur who has come out here as an established English favorite. Fred Archer, the Crystal Palace organist, never heard of the name, and it is very likely no one else in London ever did, but that don't prevent Mr. Main from singing very well and reciting very pleasantly. The only thing this old lady won't have, is the patronising way in which Mr. Main explains to the weak New York intellect the drift of his remarks, and coaches them in the English poetry he recites. Why, bless his dear heart, so is the alphabet to a school marm, so is Enoch Arden to every man and woman in his audience. The idea of relating in "Jane had a bag; Tom flies his kite," one syllable style, the hackneyed story of Annie Lee and Philip Ray to a New York house, was simply ridiculous; but the innocent little man went on, and told a lot of nice new anecdotes concerning the different ballads he sang. He spoke feelingly of Russell, the great singer and composer; didn't quite know if he were dead or not, but a gentleman in the audience sent him in a card stating that Russell was living and smoking like a chimney at Brighton, England.

Then he related a pitiful tale of Crouch going like a tramp to Madame Titiens, and thanking her for singing his Kathleen Mavourneen. Mr. Crouch has been for ten years a well-to-do cabinet maker in Baltimore, and has not been ragged and a beggar. His daughter is the world-wide known Cora Pearl, of Paris. But Mr. Main kindly explained all these things to us, and said, "My next selection will be from Enoch Arden, a poem by Alfred Tennyson, a much admired poet of England. The story is of three persons living in a seaside hamlet—Enoch Arden, Annie Lee and Philip Ray. The portion I shall recite of Enoch Arden depicts his coming home and witnessing a dreadful domestic scene through the window of his own cottage. Annie Lee refuses the hand of Philip Ray and marries Enoch; but Enoch goes to sea and is supposed to be lost. After many years believing him dead, Annie marries Philip, and Philip's baby is in his arms and Enoch's grown children stand about Annie and her second husband, while Enoch looks in the back window. I will now recite a portion of Enoch Arden describing this scene, finishing with the concluding lines of the poem, as the entire work is too lengthy to repeat. I will now recite Enoch Arden." Naturally, the Gusher turned to her neighbor, and asked what the recitation was to be. Oh, great Scott! When will these people find out that New Yorkers don't want bows and arrows on their backs? or to meet a cannibal in

THE GUSHER.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

NOTICE.

Correspondents are again requested to endorse the envelopes containing their reports with the word "correspondence."

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ADA GRAY COMB.: Lancaster, Ohio, 3; Logan, 4; Athens, 5; Chillicothe, 7; Washington, 8; Circleville, 9; Columbus, 10. 11, 12; Springfield, 14; Dayton, 15.

ACME OPERA CO.: Galveston, Texas, 3, 4, 5; Montgomery, Ala., 7, 8, 9; Columbus, Ga.. 10; Atlanta, 11, 12; Macon, 14; Augusta, 15, 16; Columbia, S. C., 17; Charleston, 18, 19.

ALFRED J. KNIGHT LYCEUM COMB.: Rockville, Ct., 3; Southington, 4; Litchfield, 5; Norwalk, 7; Catasqua, Pa., 8; Scranton, 9; Montrose, 10.

A. M. PALMER'S UNION SQUARE THEATRE CO.: St. Louis, Oct. 31, week; Detroit, 7, week; New York, 14, week.

ANNIE PIXLEY: Taunton, Mass., 4; Worcester, 5; Willimantic, Conn., 7; Springfield, Mass., 8; Holyoke, 9; Northampton, 10; Waterbury, Conn., 11; South Norwalk, 12; Philadelphia, 14, week.

ALEX CAUVMAN: Toronto, Can., Oct. 31, week; Whitby, 7; Belleville, 8; Petersboro, 9; Brockville, 10; Ottawa, 11, 12; Montreal, 14, week.

BARNEY MCAULEY: Montreal, Can., Oct. 31, week.

BAKER AND FARRON: New Haven, Conn., 4, 5; Brooklyn, E. D., N. Y., 7, week.

BARTLEY CAMPBELL'S MY GERALDINE: Decatur, Ill., 3; Springfield, 4; Jacksonville, 5; St. Louis, Mo., 6, week.

BAIRD'S MINSTRELS: Troy, N. Y., 3; Schenectady, 4; Gloversville, 5.

BILLY ARLINGTON'S MINSTRELS: Fond du Lac, Wis., 3; Milwaukee, 4, 5, 6.

BIG FOUR COMB.: St. Louis, Mo., 30, week; Louisville, Nov. 7, week.

BROOKS AND DICKSON'S WORLD COMB, No. 1: Chicago, Oct. 31, two weeks.

BROOKS AND DICKSON'S WORLD COMB. No. 2: Wilkesbarre, Pa., 3; Reading, 4; Harrisburg, 5; Louisville, 7, week; New Orleans, 13, week.

BUFFALO BILL COMB.: Bloomington, 11; Cincinnati, 14, week.

BARLOW, WILSON, PRIMROSE AND WEST MINSTRELS: Atlanta, Ga., 3; Rome, 4; Chattanooga, Tenn., 5; Nashville, 7.

CORINNE MERRIEMAKERS: Providence, R. I., Oct. 31, week; New Haven, Conn.. 11, 12; Springfield, Mass., 14; Greenfield, 15; Troy, N.Y., 16, 17; Albany, 18, week.

COL. ROBINSON'S HUMPTY DUMPTY CO.: Summerside, P.E. Island, 3; Charlottown, 4, 5.

CHARLOTTE THOMPSON: Galveston, Texas, 3, 4.

CHILD OF THE STATE (HOEY AND HARDIE): New Orleans, Oct. 31, week; Memphis, Tenn., 7, week; Nashville, 14, 15, 16; Evansville, Ind., 17; Terre Haute, 18, 19; St. Louis, 21, week.

C. L. DAVIS (ALVIN JOSLIN): Council Bluffs, Ia., 3; Freemont, Neb. 4; Columbus, 5; Cheyenne, 7; Laramie City, 8; Ogden, 9; Laramie City, 10; Salt Lake, 12, 13.

COLLIER'S BANKER'S DAUGHTER No. 1: Ottawa, Ill., 3; Davenport, Ia., 4; Clinton, 5; Cedar Rapids, 7; Marshalltown, 8; Des Moines, 9; Omaha, Neb., 11, 12; Lincoln, 14, 15; St. Joseph, Mo., 16; Leavenworth, Kan., 18; Kansas City, Mo., 18, 19.

COLLIER'S BANKER'S DAUGHTER COMB., No. 2: Warren, Pa., 7; Salamanca, N. Y., 8; Corry, Pa., 9; Franklin, 10; Sharon, 11; New Castle, 12; Greenville, 14; Meadville, 15.

COMLEY-BARTON COMIC OPERA CO.: Chicago, Oct. 31, week.

CALLENDER'S GEORGIA MINSTRELS: Lynchburg, Va., 3; Charlottesville, 4; Staunton, 5.

CHAS. E. HAMILTON DRAMATIC CO.: Plymouth, Pa., 3, 4; Slatington, 6, 8.

EMMA ABBOTT ENGLISH OPERA: Washington, D. C., Oct. 31, week; Philadelphia, Pa., Nov. 7, two weeks; Boston, Mass., 28.

EMMA LELAND: Jefferson City, Mo., 31, week; Mexico, 7, four nights.

EDWIN CLIFFORD DRAMATIC CO.: Stillwater, Minn., 31, week.

EDWIN BOOTH; Brooklyn, N. Y., Oct. 31, week; Philadelphia, Pa., 7, two weeks; Baltimore, 21, week.

EMILIE MELVILLE OPERA CO.: Boston, Mass., Oct. 31, eight weeks.

FREDERICK PAULDING: Granville, Va, 3; Danville, 4; Raleigh, N. C., 5; Weldon, 7; Goldboro, 8; Wilmington, 9, 10.

FRED B. WARD: Memphis, Tenn., 3, 4, 5; Little Rock, Ark., 7, 8, 9; Hot Springs, 10, 11.

FAY TEMPLETON OPERA CO.: Davenport, Ia., 3; Cedar Rapids, 4, 5; Clinton, 7; Dubuque, 8, 9; Janesville, Wis., 10; Beloit, 11; Lacrosse, 12; St. Paul, Minn., 14, 15, 16.

FANNY DAVENPORT: Rochester, N. Y., 3, 4, 5; Harrisburg, 7; Binghampton, 8; Scranton, Pa., 9; Wilkesbarre, 10.

FRANK MAYO: Wheeling, W. Va., 3; Zanesville, O., 4, 5; Columbus, 7, 8; Indianapolis, Ind., 9 to 12; Milwaukee, Wis., 14, week; St. Paul, 28, week.

CLARKE CONNIE SOOGAH COMB.: [illegible] N. Y., 3, 4, 5; Montreal, Can., 7, [illegible]

[illegible] Ga., 3; Atlanta, 4, [illegible] 7; Macon, 8; Savannah, 9, 10; [illegible] 11, 12.

[illegible] Boston, 31, two weeks.

GULICK'S FURNISHED ROOMS: Springfield, O., 3; Parkersburg, W. Va., 4; Marietta, O., 5; Baltimore, 7, week.

GARDNER'S LEGION OF HONOR: Springfield, O., 3; Columbus, 4, 5.

GOSCHE HOPPER ONE HUNDRED WIVES COMB.: Columbia, Pa., 3; Lancaster, 4; Wilmington, Del.. 5; New York City, 7.

GRAYSON OPERA CO.: Portland, Me., 4, 5; Rockland, 7; Bath, 8; Bangor, 9, 10.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Sandusky, O., 3; Tiffin, 4; Fort Wayne, Ind., 5; Muncie, 7; Indianapolis, 8, 9; Lafayette, 10; Dansville, Ill., 11; Evansville, 12; St. Louis, 14, week.

HILL'S JOSHUA WHITCOMB: St. Paul, Minn., 31, week; Minneapolis, 7, week; Chippewa Falls, Wis., 14.

HILL'S DEACON CRANKETT CO.: Elizabeth, N. J.. 3; Orange, 4; Paterson, 5; New York City, 7, four weeks.

HILL'S ALL THE RAGE: Milwaukee, Wis., 3, 4, 5; Racine, 7; Kenosha, 8; Kalamazoo, Mich., 9; Marshall, 10; Battle Creek, 11; East Saginaw, 12; Big City, 14; Flint, 15; Port Huron, 16; Ypsilanti, 17.

HERRMANN: Louisville, Ky., 31, week; Washington, D. C., 7, week; Baltimore, 14, week; Brooklyn, 21, week; Philadelphia, 28, week.

HAVERLY'S NEW MASTODON MINSTRELS: St. Joseph, Mo., 3; Omaha, Neb., 5; Lincoln, 9.

HAVERLY'S STRATEGISTS: Chicago, Ill., Oct. 31, week; Rochester, N. Y., 10, 11, 12.

HAVERLY'S WIDOW BEDOTT: Charleston, S. C., 3; Savannah, Ga., 4, 5; Macon, 7; Columbus, 9; Montgomery, Ala., 10; Selma, 11; Jackson, Miss.. 12; New Orleans, 13, week.

HAVERLY'S EUROPEAN MINSTRELS: Haverly's Fourteenth Theatre, N. Y., Oct. 31, week; Jersey City, N. J., 7, 8, 9.

HYDE AND BEHMAN'S COMEDY CO.: Philadelphia, Oct. 31, week; Scranton, 7; Wilkesbarre, 8; Reading, 9; Harrisburg, 10; Lancaster, 11; Wilmington, 12.

HERNE'S HEARTS OF OAK: Richmond, Va., 3, 4; Charleston, S. C., 7; Savannah, Ga., 8; Atlanta, 10; Montgomery, Ala., 11; Mobile, 12; Galveston, Tex., 14, 15, 16, 17; Houston, 18, 19; New Orleans, Academy of Music, one week.

HI HENRY'S PREMIUM MINSTRELS: Zenia, O., 4; Findlay, 5; Fostoria, 7; Clyde, 8; Elyria, 9.

HAGUE'S EUROPEAN MINSTRELS: Toronto, Can., 3, 4, 5; Kingston, 7; Ottawa, 8, 9; Montreal, 10, 11, 12.

HARRY WEBBER'S NIP AND TUCK: Webster City, Ia., 3; Cedar Falls, 4, 5; Waverly, 7; Independence, 8; Manchester, 9; Anamosa, 10; Maquoketa, 11; DeWitt, 12.

HARRY MINER'S COMEDY FOUR: Louisville, 1, week; Cincinnati, week; Chicago, week; Milwaukee, week; Detroit, week.

JARRETT'S FUN ON THE BRISTOL: Cincinnati, Oct. 31, week; Pittsburg, 7, week; Newark, N. J., 14, 15; Jersey City, 16, 17, 18, 19.

JAY RIAL'S UNCLE TOM'S CABIN CO: Philadelphia, Oct. 31, week.

JANAUSCHEK: New York City, Oct. 31, two weeks; Stamford, Ct., 14; Norwalk, 15.

JOSEPH MURPHY: Chicago, 31, week; Milwaukee, Wis., 7, 8, 9; Madison, 10; Freeport, 11; Dubuque, Ia., 12; Cedar Rapids, 14; Rock Island, 15; Keokuk, 16; DesMoines, 17, 18; Omaha, 19, 21.

JOHN E. OWENS: New Orleans, 30, week.

JOHN T. RAYMOND: Cleveland, 31, week; Detroit, 7, 8, 9; Indianapolis, Ind., 10, 11, 12; Louisville, 14, week; St. Louis, Mo., 21, two weeks.

J. K. EMMET (FRITZ): Pittsburg, Pa., Oct. 31, week; Brooklyn, N. Y., 7, week; Albany, 14, week.

JOHN S. CLARKE: Detroit, Mich., 3, 4, 5; Adrian, 7; Sandusky, 8; Erie, Pa., 9; Bradford, 10; Jamestown, N. Y., 11; Oil City, Pa., 12; Pittsburg, 14, week; Youngstown, O., 21; Akron, 22; Columbus, 23, 24.

JOHN MCCULLOUGH: Cincinnati, O., 31, week; Pittsburg, Pa., 7, week.

JOHN A. STEVENS: Bradford, Pa., 3; London, Can., 4, 5; Buffalo, N. Y., 7, week.

JOE JEFFERSON: Erie, Pa., 3; Elmira, N. Y., 4; Boston, 7, week.

KELLOGG CONCERT CO.: Janesville, Wis., 3; Elgin, Ill. 4, 5; Ottawa, 7; Peoria, 8; Decatur, 9; Bloomington, 10; Joliet, 11.

KATHERINE ROGERS' CO.: New Castle, Pa., 3; Youngstown, O., 4, 5; Akron, 7, 8; Newark, 9; Columbus, 10. 11, 12.

KIRALFY'S MICHAEL STROGOFF: Louisville, Oct. 31, week; Chicago, 7, two weeks.

LEAVITT'S HYER SISTERS: Crestfield, Md., 3; Saulisbury, 4; Cambridge, 4; Easton, 7, 8; Chestertown, 9.

LEAVITT'S GIGANTEAN MINSTRELS: St. Louis, Oct. 31, week.

LEAVITT'S RENTZ-SANTLEY CO.: Columbus, Ga., 3; Montgomery, 4; Mobile, 5; New Orleans, 6, week.

LEAVITT'S VAUDEVILLE AND SPECIALTY CO.: Detroit, Mich., Oct. 31, week; Boston, 14, week.

LEAVITT'S RENTZ MINSTRELS: Great Falls, N. H., 3; Rochester, N. Y., 4; Dover, Mass., 5; Waltham, 7; Plymouth, 8; Brockton, 9; South Abingdon, 10; Middleboro, 11; Taunton, 12; New Bedford, 14; North Attleboro, 15; Bristol, R. I., 16; Woonsocket, 17; Marlboro, Mass., 18; Hudson, 19.

LINGARD'S STOLEN KISSES COMB.: Kingston, Can., 5; Detroit, Mich., 10, 11, 12.

LOTTA: New York city, Oct. 31, two weeks; Boston, 14, three weeks.

LAWRENCE BARRETT: Boston, Oct. 31, week; Brooklyn, N. Y., 7, week.

MR. AND MRS. W. J. FLORENCE: Albany, N. Y., 3, 4, 5.

MILTON NOBLE'S COMB.: Savannah, Ga., 3; Charleston, S. C., 4, 5; Augusta, Ga., 7; Columbia, S. C., 8, 9, 10. 11; Greenville, 14.

MADISON SQUARE THEATRE CO., No. 1: Windsor Theatre, Oct. 31, week; Buffalo, 7, week.

MADISON SQUARE CO. (THE PROFESSOR): Newport. R. I., 7; Fall River, Mass., 8; Salem. 9; Gloucester, 10; Chelsea, 11; Lynn, 12; Lawrence, 14; Manchester, 15; Lowell, 16; Worcester, 17; New Haven, 18, 19.

M. F. SKIFF'S CALIFORNIA MINSTRELS: Norwich, Conn., 3; New London, 4; Westerly, R. I., 5; North Attleboro, 6; Bristol, 8; Newport, 9; Taunton, Mass., 10; New Bedford, 11; Brockton, 12.

MCINTIRE AND HEATH'S MINSTRELS: Streator, Ill., 5; Pekin, 6; Bloomington, 7; Decatur, 8; Springfield, 9; Beardstown, 10; Jacksonville, 12.

MARIE PRESCOTT: Des Moines, Pa., 3, 4; Oskaloosa, 5; Ottumwa, 7; Burlington, 8, 9; Keokuk, 10, 11.

MORTON'S BIG FOUR MINSTRELS: Appleton City, Mo., 3; Nevada, 4; Fort Scott, Kan., 5; Carthage, Mo., 7; Joplin, 8; Parsons, Kan., 9; Sherman, Tex., 10; Gainesville, 11, 12.

MCKEON AND LEIGHTON'S DRAMATIC CO.: Anderson, Ind., 3, 4, 5; Richmond, 7, 8, 9; Greensville, O., 10, 11, 12.

MITCHELL'S PLEASURE PARTY: Akron, O., 3; Wheeling, W. Va., 4, 5.

M. B. CURTIS' SAM'L OF POSEN COMB.: Little Rock, Ark., 4, 5; Springfield, Ill., 7; Decatur, 8; Bloomington, 9; Peoria, 10; Quincy, 11; Hannibal, Mo., 12; St. Louis, 14, week; Evansville, Ind., 21; Terre Haute, 22; Danville, 23.

MR. AND MRS. GEORGE S. KNIGHT: Philadelphia, Oct. 31, week.

MARY ANDERSON: Cincinnati, 7, week; Pittsburg, 14, week.

MY PARTNER (Aldrich and Parsloe): Philadelphia, Oct. 31, week.

MINER-ROONEY COMB.: Chicago, 31, week; Milwaukee, Wis., 7, 8; McGregor, 10; Dubuque, Ia., 11; Davenport, 12.

MAHN OPERA CO.: Baltimore, Oct. 31, week; Washington, 7, week.

MELVILLE COMB.: Boston, Oct. 31, eight weeks.

MAUDE GRANGER: Detroit, Mich., Oct. 31, week.

MAGGIE MITCHELL: Burlington, Ia., 3; Keokuk, 4; Quincy, Ill., 5; St. Louis, Mo., 7, week.

NAT C. GOODWIN: Montgomery, Ala., 3; Mobile, 4, 5; New Orleans, 6, week.

NEIL BURGESS' WIDOW BEDOTT COMEDY CO.: Pittsfield, Mass., 3; North Adams, 4; Troy, N.Y., 5.

OLD SHIPMATES COMB. (Frank Mordaunt): Montreal, Oct. 31, week; Burlington, Vt., 7; Rutland, 8; Glens Falls, N. Y., 9; Saratoga, 10; Syracuse, 11, 12; Oswego, 14; Watertown, 15.

ONLY A FARMER'S DAUGHTER: Batavia, N.Y., 4, 5; Rochester, 7, 8, 9; Oswego, 10.

OLIVER DOUD BYRON: Boston, Mass., Oct. 31, week; North Adams, 7; Amsterdam, N. Y., 8; Rochester, 9; Toronto, Can., 10, 11, 12.

POWERS' PARAGON CO.: Kingston, Can., 3; Peterboro', 4; Hamilton, 5, 6; London, 7, 8.

RICE SURPRISE PARTY: Cincinnati, 7, one week.

ROGERS-PALMER-GRAHAM CO.: Zanesville, 2; O., 3; Columbus, 4, 5.

RICE EVANGELINE CO.: Minneapolis, Minn., 3, 4, 5; St Paul, 7, 8, 9; Stillwater, 10; Redwing, 11; Winona, 12; Lacrosse, Wis., 14; Madison, 15.

ROBSON AND CRANE: New York city, Oct. 31, two weeks; Boston, 14, two weeks.

ROSSI DRAMATIC CO.: New York city, Oct. 31, week.

ROSE EYTINGE IN FELICIA: Brooklyn, N. Y., Oct. 31, week; Fall River, Mass., 7; Pawtucket, R. I., 8; New Bedford, Mass., 9; Portsmouth, N. H., 10; Portland, Me., 11, 12; Manchester, N. H., 14; Haverhill, Mass., 15; Lawrence, 16; Lowell, 17; Chelsea, 18; Lynn, 19.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Petersburg, Va., 3; Norfolk, 4; Lynchburg, 7; Danville, 8; Greensboro, N. C., 9; Winston, 10; Richmond, Va., 11, 12; Raleigh, N. C., 14; Wilmington, 15; Charleston, S. C., 16, 17.

SNELBAKER'S MAJESTICS: East Saginaw, Mich., 3; Port Huron, 4; Flint, 5; Ionia, 7; Lansing, 8; Jackson, 9; Toledo, O., 10; Cleveland, 11.

SALSBURY'S TROUBADOURS: Newark, N. J., 3; New Brunswick 4; Trenton, ; Baltimore, Md., 7, week; Washington D. C., 14. week.

THE HALLS COMB.: Cincinnati, O , 31, week; Chicago, Ill., Nov. 7, week; Milwaukee, Wis., 14, week.

THE JOLLITIES: Joliet, Ill., 3; Ottawa, 4: Aurora, 5; Elgin, 7: Rockford, 8; Freeport, Ia., 9; Dubuque, 10; Davenport, 11; Chicago, 21, week.

TONY DENIKE'S HUMPTY DUMPTY: Vicksburg, Miss., 7, 8; Jackson, 9; Meridan, 10; Selma, Ala., 11; Montgomery, 12.

THE HARRISONS: Providence. R. I., Oct. 31, week; New York City, 7, week.

THE VILLAS: Waynesbury, Pa., 3, 4; New Cumberland, W. Va., 5, 7; Wabash, Ind., 9, 10, 11.

T. W. KEENE: Baltimore, 21, week, Richmond, 7, 8; Lynchburg, 9; Charlotte, 10; Greenville, 11; Columbia, 12; Charleston, 14, 15; Savannah, 16, 17; Augusta, 18; Athens, 19.

VOKES FAMILY: Baltimore, Oct. 31, week; Philadelphia, 7, two weeks.

WALLACE SISTERS' COMBINATION: Lincoln, Neb., 8.

WILBUR OPERA CO.: St. Louis, Oct. 31, week; Jacksonville, Ill., 7; Springfield, 8; Peoria, 9; Milwaukee, 10, 11, 12; Detroit, 14, 15, 16; Toledo, 17; Columbus, 18, 19; Pittsburg, 21, week.

WILLIAM STAFFORD: Joplin, Mo., 3, 4; Fort Scott, Kan., 5; Parsons, 7; Emporia, 8; Wichita, 9; Windfield, Ia., 10, 11; Newton, 12.

WILLIE EDOUIN SPARKS' COMB.: New Orleans, Oct. 30. two weeks; Mobile, Ala., 14; Montgomery, 15.

WM. E. SHERIDAN DRAMATIC CO.: Stockton, Cal., 4, 3, 5; Virginia City, Nev., 7 to 13; Carson, 14, 15; Reno, 16; Nevada, Cal., 17, 18; Grass Valley, 19; Marysville, 21, 22; Woodland, 23.

WALTER'S DYAMATIC CO.: Lexington, Mo., Oct. 31, week; Independence, 7, week; Richmond, 14, week.

WINSTON OPERA CO. (TWELVE JOLLY BACHELORS): Boston, Oct. 31, one week.

BOSTON.

Genevieve Ward in Forget-Me-Not at the Globe Theatre to a fine house, but before the end of the week the theatre was crowded with fashionable and intelligent audiences. Forget-Me-Not is a play which possesses many scenes of strong interest, and whose moral teaches a vivid lesson against vice. It may reveal some phases of evil, but the object always is to point out the sorrow and trouble that attend sin, and to build up straightforward evidence in brilliant contrast to wickedness and vice. Miss Ward's Stephanie is a highly finished assumption, refined in style, and she got through the scenes with much vigor and pathos. She looks the part to the life, and acts throughout with the earnestness always discernible in whatever she undertakes. It is certainly one of the cleverest studies of its kind that I have seen for a long time. The touches of true art which her presentation abounds in are such as must even surprise experienced playgoers. I can only think of one fault that Miss Ward possesses, and that is at times she is slightly unintelligible, owing to a rapid delivery of speech which can be easily remedied. The support, with the exception of Frank Clements and Nelson Decker, is not as good as that of last season. Mr. Clements is a very polished and careful actor and his Sir Horace is much liked. Nelson Decker did some good acting as the Corsican. The ladies in the cast are not above the average ability. The Globe stage was set in the most costly and magnificent style, the *mise en scene* being unexceptionable. The World remains this week, and is followed by Joe Jefferson as Rip Van Winkle.

Lawrence Barrett's Harebell is a pleasing emotional drama, and is doubly pleasing in its purity of sentiment, though sad in the extreme is its history. Mr. Barrett's acting is full of pathos and reality, and showed the actor's powers. The attention to minutiæ of detail in the make-up shows that conscientious study and intelligent understanding which called for great praise. The rendering of the Scotch accent and homely, unselfish nature of Harebell, were most excellently rendered.

Mr. Barrett's Othello is one of his poorest assumptions. He was puny, stilted, and walked through the play like an automaton. I saw nothing to admire in the performance. Louis James and Marie Wainwright were very satisfactory as Iago and Desdemona. Kate Meek was very bad as Emelia; for her experience as an actress, it was a surprise that she did no better. Richard III, Merchant of Venice, David Garrick, Julius Cæsar were produced, and with success, Mr. Barrett meeting with approval and the company winning laurels as one of the best on the road. This week is the last of the star, Yorick's Love being the attraction, Lotta, Booth, Janauschek, Hanlon Lees, and Tom Keene all come to the Park.

The return of George Clarke to Boston after an absence of many years, was the cause of bringing a number of his old friends to witness him in his new departure from refined comedy to Irish drollery. Mr. Clarke is in reality an excellent Irish comedian, and with a first class company he will meet with success throughout the country. Jennie Yeamans is a very pleasing soubrette, and her Nelly Nolan was much liked. The Connie Soogah is a good play, and there is money in it. This week the Twelve Jolly Bachelors, with Jennie Winston, Amy Gordon and Will Morgan in the principal roles.

The Colonel is a pecuniary hit at the Boston Museum. Large and fashionable audiences attended the performances last week, and a large advance sale is already made for a week in advance.

La Belle Lurette was a great failure at the Gaiety, and was withdrawn after Thursday to make way for The Mascotte. La Belle Lurette has nothing to commend it, either in music or dialogue, and is not worthy of attention. This week the Emelie Melville company appears. The season is to be a lengthy one, and, I hope, a prosperous one, which can be so if some attention is given to what operas are produced, and the manner and style of so doing.

Nick Roberts and his great company played to a succession of crowded houses at the Howard Athenæum last week. This week, Oliver Doud Byron, in Across the Continent.

The same thing can be said of the little Boylston Museum: good business constantly. This week a splendid variety bill is offered.

Items: Frank Carlos, formerly of the Boston Museum, has retired from the dramatic profession, and has accepted the position of ticket agent on the Baltimore and Ohio Railroad.—F. S. Hartshorn, who was also a member of the Museum company, is now one of the principal clerks at the Tremont House.—Edw. Marble's Maud will soon be produced at a city theatre; the libretto and music are delightful.—Great preparations are being made for the forthcoming production of Œdipus Tyrannus at the Globe Theatre. A chorus of one hundred and fifty and an augmented orchestra will be brought into requisition.—Camilla Clara Teresa Carrena and Sig. Ferranti are still in the city.—Henri Laurent and a good company are singing Olivette in the New England cities this week.—Rose Stella will return to the Gaiety Theatre in January next.—Walter S. McConnell, formerly treasurer of Haverly's Theatre, is in the city.—Report comes to Boston that Charles A. Mendum, of the Arch Street Theatre, has renewed his connection with that place, and a lawsuit with Mrs. Drew is likely to arise from it.—Lowell Mason, a brother of J. B., of the Museum, is shortly to assume the position of a business manager with a well-known gentleman of this city.—Manager Stetson is in New York looking after Rossi's engagement at Booth's Theatre.—J. H. Cobbe, manager of Genevieve Ward, has made many friends since his stay in Boston.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): Joseph Jefferson and company have divided the performances of the week with The Rivals and Rip Van Winkle, with the sign of "standing room only" nightly at the outer gates. Mr. Jefferson is fortunate in having made such a fine characterization of Bob Acres, and in revamping a sterling old comedy without a deterioration of the original. For years past the public have rather doubted Mr. Jefferson's versatility, but after seeing his Acres these doubts are instantly removed. He assumes with equal ease the widely-differing role of the vain, shallow cockney and the character he has so mellowed with time in the misty, dreamy drama of the Catskills. This week The World, by the Brooks and Dickson company.

Hooley's Theatre (R. M. Hooley, manager): Collier's Banker's Daughter combination has been giving a good presentation of this effective but somewhat hackneyed drama. The business has been flatteringly fair, considering the fact that the Union Square company have but recently produced the same drama during the last week of their engagement here. The leading lady is Adele Belgarde, the ex-star male impersonator. In the year's absence Miss Belgardge has not made the advancement in her art that she gave promise of. This week Joe Murphy is billed in the strengthening insignia of horseshoes, shamrock leaves and turtle doves.

Olympic Theatre (Z. W. Sprague, manager): Snelbaker's Majestic combination has given a good show to business of the same nature. This week Pat Rooney combination.

Lyceum Theatre (James Edwards, manager): Strong olio and three act farce, D'Arcey's Visit. This week The Gamecock of the Wilderness.

Grand Opera House (J. A. Hamlin, manager): The Rice Surprise Party during the first half of the week. Cinderella at School was well presented, the rest of the week being devoted to The Mascotte. The latter piece showed Miss Temple to fine advantage as Bettina, and Harry Dixey in the role of the King. The operas were cleverly performed, the choruses being well drilled and nicely costumed. On Tuesday evening Babes in the Wood was given. This week Comley and Barton Opera company.

Haverly's Theatre (J. H. Haverly, manager): The Wilbur Opera company have been doing a week of The Mascotte. This company came handicapped with bills announcing the opera could be given with the same great cast of characters that presented it over 150 times in New York city. The company has been a disappointment, as the Hess company several months ago gave three weeks of this opera in a style that completely overshadowed the present organization. Harry Brown gives an excessively funny impersonation of Lorenzo XIV, and bears the honors for the troupe. This week Haverly's Strategists.

Criterion Theatre (Charles Engle, manager): A good olio and John Dillon in Paul Pry and To Oblige Benson, supported by the stock company. During the latter part of the week The Lancashire Lass was produced. This week olio and Georgia Woodthorpe in Dash.

Items: Nora Sigerson, the young soubrette, was in the city last week, en route from the East to her home in Milwaukee.—Col. Burleigh, who recently made such a phenomenal success in Michigan, is in the city, and intends to organize a company for a season of effective work.—Luke Martin, the well-known comedian, is in the city.—Maude Forrester in Mazeppa has been crowding the National Theatre to the doors during the past week. Her engagement includes this week.—J. H. McIntosh and Lottie Hight, with a company of light calibre, are storming the rural sections with Joshua Whitcomb.—Simeon J. Fornan, of the Illinois and Southern circuits, was in the city last week engaging people.—Manager Bush, of Tabor Opera House, Omaha, was in the city last week.—Ella Baker went up to Milwaukee last Sunday to play Topsy in the Draper Uncle Tom company, the lady who generally assumes that role having scruples against playing on Sunday. It would be well if the profession at large would emulate her example.—C. R. Thorp and Jennie Montcastle left the city last week to join the Florence Herbert combination.—Nellie Heywood is just in from Denver, where she abruptly closed with Fanny Louise Buckingham.—Wright Huntington and Emily Stow have been engaged for the Dash combination.—The Jollities play at the Grand Opera House on the off night of November 20.—On Friday evening Manager Hill and his protege, Margaret Mathers left for New York. Miss Mathers created a favorable impression in her several readings in the West, and goes East to resume her studies.—Herr Liesegang's popular concerts (Jauntag Nachmittags) at Brand's Hall, are quite successful.—Harry Chapman, the well-known theatrical manager, has secured a young lady cornet band. This organization is said to be something far above the average. They appear at Central Music Hall, 17th.—James W. Morrissey (as a talker without a rival) has been in the city during the past week arranging for the production of The World.—The Florence-Herbert combination, which had to cancel dates on account of the illness of the star, resumes its season at Rock Island, 7th.—It has been suggested that George Fortesque and Maude Forrester star together in light comedy.—On Thursday and Saturday evenings Clara Louise Kellogg appeared in concert in Central Music Hall, under the auspices of the Slayton Lyceum course. The concerts were a grand success, Miss Kellogg being in fine voice, and was greeted with crowded houses.—The Freya concerts were successfully inaugurated on the north side Turner Hall on Saturday evening.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The Emelie Melville Opera company gave a week of comic opera to fair houses. The performances were highly enjoyable in every respect. The company is a strong one, and contains a number of fine voices and good actors. Emelie Melville is a charming actress, and made a most favorable impression. Her voice is a mezzo soprano of limited range, but she uses it to the best advantage. Lillie Post and Elma Dolaro both added their share to the success of the performances. Wallace Macreary has a fine robust tenor voice, and acted his roles with discretion. Max Freman proved himself to be a true artist as well as a very clever singer. The chorus was large and well drilled, and the stage setting, as usual, was excellent. The operas given were The Royal Middy, Patience, Prince Methusalem Next week Mahn's Opera company in Donna Juanita and Boccaccia; My Partner 7th.

Ford's Opera House (John T. Ford, proprietor): The Palmer Graham company played to good houses throughout the week in My Sweetheart. Miss Palmer was warmly welcomed. R. E. Graham, as Tony, was excellent. His German accent was charming, and often remined one of Emmett, and his acting was easy and natural. He sang some of Emmet's songs, and his yodeling was enjoyable. Joseph Dowling was manly as Dr. Oliver and May Davenport satisfactory as Mrs. Fleeter. The rest of the company were quite good. Next week the Vokes; Tourists 7th.

Holliday Street Theatre (Jno. W. Albaugh, manager): The Deacon Crankett combination, which has gained considerable distinction in the dramatic galaxy, opened to a fair audience on Monday night. The company is a very evenly balanced one. Ben Maginley has, in the Deacon, created a character that is original and striking. James O'Neill was admirable as Joe Thatcher, and Ed. Buckley played acceptably the role of Egbert Gray. Eleanor Heatherstone was well handled by Mary Loduski Young, and Annie Ware as Mrs. Crankett was decidedly clever. Next week Thomas W. Keene; Salsbury's Troubadours 7th.

Monumental Theatre (Ad. Kernan, manager): Victoria Loftus' Folly troupe played to fair audiences, and the programme presented embraced an olio and the burlesque, Prince Prettyfellow. Next week Nestor and Venoa combination; Furnished Rooms combination 7th.

Front Street Theatre (Dan. A. Kelly, manager): Frank Frayne appeared in Mardo and Si Slocum during the week, supported by a good company. Next week Harry Le Clair, in his drama, Just in Time, and an olio.

SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): Alice Dunning Lingard closed her engagement Oct. 23d. The last week was poor. W. E. Sheridan, after much preparation and close study, opened 24th to a good, though not a crowded house, in the character of King Lear. His performance was truly great, and without doubt should be the means of placing him in the foremost rank of impersonators of Lear. The details show the closest study of every element of effect. The character, from first to last, is developed with a realism and intensity that makes it, seemingly, a living creation. Mr. Sheridan has never appeared as Lear before, and consequently deserves all the more praise for his artistic work. He was called before the curtain three times after the first act—a thing almost unknown here. The entire performance was an even one, and the cast fair. In all probability Sheridan will continue at this theatre for two weeks.

Bush Street Theatre (Chas. E. Locke, manager): Baron Seeman, the magician, through the medium of presents, continues to draw large audiences, mostly composed of the tender sex, all after silk dresses.

Emerson's Theatre (William Emerson, manager): The minstrel company is drawing well. How long it will continue to do so is a question. The pabulum offered the public is not of the freshest order. William must provide novelty if he desires success.

Items: Harry Colton and Abbey Pierce, late of the Stetson company, were married at Stockton, Oct. 20.—M. A. Kennedy will probably follow Sheridan at the Baldwin with his play of The Vagabonds.—Joseffy began a series of piano recitals at Platt's Hall, Oct. 24. He is drawing good houses.—The restless Harry Gates has returned to the Winter Garden.—J. H. Haverly has secured a lease of the California for three years. It goes into effect Dec. 15. O. G. Bernard and Charles Frohman will act in the respective positions of treasurer and business manager. Alice D. Lingard sailed for Oregon Oct. 23, under the management of Luscomb Tearle.—Mat. Lingham is in San Rafael, and steadily improving in health.—William D. Lewis, better known as "English," who for many years has been connected with the theatres here, died in this city Oct. 19.—W. E. Sheridan lost the greater portion of his effects at the Vanderbilt stable fire. In consideration of the misfortune, his admirers have tendered him a complimentary benefit, which will take place at the Baldwin Theatre, 1st. At the conclusion of Sheridan's engagement here he will make a tour of the State and Oregon.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The Hoey and Hardie combination, in A Child of the State, the past week. Nothing but the most unstinted praise is due the entire company for their very excellent performances. It is seldom that our public have an opportunity of witnessing so thoroughly meritorious a play, so handsomely mounted and so well acted. The principal parts were ably sustained by Signora Majeroni and Messrs. Hoey and Hardie. The company remain another week. Diplomacy will be the attraction for the first three nights, and on Thursday, 3d, George Hoey's new adaptation, entitled The Corsican, will be presented for the first time on any stage. The company have been actively engaged in rehearsing the play while here, and Manager Bidwell is having some new and handsome scenery painted especially for it. N. C. Goodwin and company follow for one week.

St. Charles Theatre (David Bidwell, manager): The Hess Acme Opera troupe have devoted the second and last week of their engagement at this theatre to the production of The Mascotte. In this opera Adelaide Randall assumes the title role with considerable success. Her voice, though not a powerful one, is sweet and highly cultivated, and her acting is decidedly good. Miss Elsner's Princess is a clever piece of acting. Henry Peakes, as the Prince, and Mark Smith, as Bippo, are excellent. The company, though it has not any special "stars," still is so evenly balanced, so harmonious, and so uniformly good, that it is conceded to be the best troupe of its kind we have seen here. The Chimes of Normandy is being rehearsed. Tony Denier's Humpty Dumpty troupe Oct. 30 for one week. The Rentz-Santley party come after.

Grand Opera House (Brooks, Connor and Norton, lessees): Charlotte Thompson and company in The Planter's Wife followed the minstrels at this house Oct. 24. Miss Thompson was at one time quite a favorite here, and it was expected she would draw large audiences during this engagement. I regret to say this has not been the rule, her business has been only fair. The play is a pleasant society drama, with occasional strong scenes, but does not really afford either of the principal characters an opportunity to display their talent. Miss Thompson's acting is, of course, good, and she is often rewarded by a recall. Mr. Joe Wheelock, her leading support, is well known as an actor of ability, but in only two scenes of the play is anything of a chance given him to show his powers. The comedy of the play is entrusted to Simeon Simcoe (Isadore Davidson), who manages to keep the audiences in a pleasant humor while he is on the stage. He is well seconded by Miss Adams as Angie Gordon. The rest of the cast is about up to the average. Willie Edouin's Sparks' company in Dreams 30th for one week. The World comes next.

Items: Miss Eising, of the Hess troupe, has been quite sick since she has been here with malarial fever. She is on the mend, however.—John Davis, business manager of the French Opera House, is actively preparing for the opening of his theatre for a short season of comic opera. At the same time he is prosecuting the interests of Mr. Strakosch for his season of grand opera.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Judging from the diminished attendance during his closing week, Joe Emmett evidently outstayed his popularity in Cincinnati. As indicated previously, the play, outside of the star's specialties, is uninteresting, and the average amusement seeker will hardly care to undergo a repetition of the dose. During the present week John McCullough will appear in a round of the legitimate, opening with Virginius. Mary Anderson is underlined for week of 7th, followed 14th by Hazel Kirke.

Robinson's Opera House (R. E. J. Miles, manager): The Kiralfy Bro's. Michael Strogoff combination closed a highly remunerative engagement Oct. 29th. The scenes and spectacular effects surpass anything of the kind witnessed during the season. The ballet, led by Mlle. Bazzano, was strong in numbers. The current week will be filled only by Jarrett and Palmer's uncle Tommers.

Heuck's Opera House (James Collins, manager): M. B. Leavitt's Specialty company, which closed Oct. 29th, drew a series of profitable audiences. The troupe is not only strong in numbers but in talent as well. Jarrett and Rice's Fun on the Bristol party will hold the boards during the current week, followed 7th by the Rice Surprise Party.

Coliseum Opera House (F. Buchmann, manager): Closed.

Vine Street Opera House (Thos. E. Snelbaker, manager): The programme of the Gold Mine throughout the week just past was an unusually meritorious one, and the attendance fully in keeping with its excellence.

Items: Manager Miles has been suffering considerably from the effects of a cold contracted during the past week, and was confined to his room Oct. 29th.—The Kiralfy Bros. cancelled their Louisville engagement for week of 31st, with the expectation of securing Robinson's for an additional week of Michael Strogoff. Jarrett and Palmer, however, refused to waive their right of priority for less than a $600 bonus, which amount "me and mine brudder" declined to give. In consequence, there was considerable telegraphing done for a vacant date by the Kiralfys, and, nothing else offering, the inhabitants of the Falls City will be regaled with the spectacular during the current week.—John Foster, the clown of Sells Brothers' Circus, has closed his season and returned to his home in this city.—Selden Irwin, supported by a company largely made up from Cincinnati amateur talent, is presenting Hazel Kirke and The Danites in small towns in Indiana—poor towns.—The reopening of the Coliseum under its new management is fixed for the 7th, with Harry Miner's Novelty company as the attraction.—The Mayor has very emphatically declined to accede to the requests of a number of German citizens for the rescinding of the ordinance proscribing Sunday theatricals.—Col. Snelbaker of the Vine Street Opera House, though somewhat improved, is reported in a serious condition.—Joe Emmet in a recent interview with a representative of the local press, claims that the newspaper accounts of his intemperate habits are grossly exaggerated, but that being too busily engaged in corraling the "almighty dollar," he has no desire to stop and explain.—J. M. Hager, of allegory fame, is in town endeavoring to arrange for a date.—Manager Miles has very generously furnished the patrons of Robinson's with electric lights, illuminating from Vine to Plum streets, some three squares distant.—Manager Collins, of Heuck's, is negotiating for a supply of the dusky denizens of the forest to be slaughtered by Buffalo Bill during week of 14th.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): Rose Eytinge is playing a very successful engagement this week in Felicia.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The sale of seats for Edwin Booth's performances last week was something wonderful, every seat having been sold for the entire week on Saturday. That too at advanced prices.

Standard Theatre (Hyde and Behman, managers(: This week the programme is headed by R. O. Gorman who appears in a new drama by Dumont entitled Conrad, or The Hand of a Friend.

Bunnell's New Museum (G. B. Bunnell, manager): An entire change of programme, also of curiosities, this week, but no change in the business. Standing room is at as great a premium as ever.

Hyde and Behman's Theatre (Hyde and Behman, managers): John Hart at this house, followed by a list of variety and specialty artists.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Uncle Tom's Cabin is playing to excellent business this week, Mrs. G. C. Howard as Topsy, performing her part admirably, as she always does. Baker and Farron appear next week.

Broadway Theatre (J. S. Berry, manager): Miss Fanning in Little Buckshot, together with the usual variety performance.

Lyceum (under the auspices of the Second Reformed Presbyterian Church): Two of the Drummond Family's popular vaudeville entertainments were presented at this hall Oct. 25 and 27, to a large and fashionable audience.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Haverly's Minstrels did a good business during the week, and some of the features were excellent. Emerson is sadly missed. An early return to old minstrel methods is predicted. Wilbur's Mascotte company Oct. 30.

Pope's Theatre (Chas. Pope, manager): One of the big events of the season was the engagement of the Union Square Theatre company. Business has been immense, and Chas. R. Thorne, John Parselle, J. H. Stoddart, F. DeBelleville, Owen Fawcett, H. W. Montgomery, Walden Ramsey, Sara Jewett, Maud Harrison, Mrs. E. J. Phillips, Nellie Wetherell and little Eva French have received warm encomiums from press and public. Daniel Rochat and French Flats are in preparation.

People's Theatre (Robertson and Mitchell, proprietors): Wm. Stafford and Rosa Rand had very light weeks business and their comedy of The Snowball did not strike public approval, although it was well acted, and is an interesting comedy. The Big Four Oct. 30.

Grand Opera House (John W. Norton, manager): Another big week for McCullough, who played Virginius, Richelieu and Claude Melnotte during the week. Mary Anderson opens Oct. 31.

Items: Haverly's Mastodons have a good base ball nine with them. On Oct. 27 they played a game with the local Browns, and in five innings made five runs against the professionals' nine.—For a long time the walls of the old Theatre Comique, destroyed by fire a year ago, have been considered dangerous. Some weeks ago they commenced removing them, and one of the walls falling, injured several of the workmen, one of whom has since died.—McCullough's engagement was the most successful financially that he has ever played in St. Louis.—Steele Mackaye and company appear at Pope's 7th in Won at Last.

PHILADELPHIA.

The managers have struck luck at last. The season up to last week was rather dubious, but now the golden dollars are showering into the box offices and everybody is happy. Lotta's business at the Chestnut Street Opera House last week was simply immense. She never did better. Several nights there was standing room only, and the receipts of the week were in the neighborhood of ten thousand dollars. Her new play, Bob, I don't think as amusing as Musette, or The Little Detective, or even La Cigale. There is too much plot to it. Nobody goes to see Lotta for the play, but to see her kick, dance and cut up. Bob doesn't afford her so much opportunity to do this as her other pieces. Still the people seem to like it, and if Bob can draw ten thousand dollars in one week it certainly ought to be set down as a success.

But the Opera House is not the only successful theatre. Patience, with the Boston Museum company, has proved a paying attraction at the Lyceum, and is continued this week. Hearts of Oak, at the Walnut, drew large audiences. Steele Mackaye's new play of course drew finely at the Arch, and the Chestnut did a paying business with J. W. Shannon's new play of Money Bags. As for Carncross and Thatcher's minstrel houses they turned people away, and the National Theatre was packed as usual.

A Fool's Revenge doesn't come up to anticipations. It was produced for the first time at the Arch last Wednesday night by Steele Mackaye's company, and is continued this week. It is, of course, a political yarn dramatized. It starts out with a long discussion on civil rights, which is tiresome, and ought to be cut right out. Then came the horrors portrayed in Judge Tourgee's book. There is the midnight ride of Lily, the shooting of her husband, the dark plotting of the Ku-Klux in their cave, and any quantity of blood and thunder and trash. A Southern audience wouldn't take much stock in the play. There are features in it, of course, that are good—very good—and, skilfully handled, might be woven together into a strong play. But the play is anything but "great" in its present form; and although Judge Tourgee's name and the well-known title may draw for a while, it is not destined to become popular in its present form. By the way, there's a little bit of gossip about the Arch. Manager Mendum (Mr. Mendum is associated with Curtis in the management of Anna Dickinson) withdrew from the theatre on Saturday night, and published the following card in the newspapers of the next day.

Differences of opinion having arisen between myself and Mrs. Drew respecting the conduct of the business of the Arch Street Theatre, out of which a suit at law has been begun by me, has necessitated my retirement from the management. I take this opportunity to express my thanks to the press and public of Philadelphia for the very generous treatment which has always been accorded to me. Yours very truly,

CHARLES A. MENDUM.

The "differences of opinion" are in regard to contracts. It is a business disagreement, not a personal one. Mr. Mendum has had a very successful career as a manager, and he will have the well-wishes of hosts of friends.

Mr. and Mrs. George S. Knight opened at the Walnut on Monday night in Baron Rudolph. In brief the play is all about the future of a German who gets into trouble in this country, loses his money and his wife, becomes a drunkard, and finally is reclaimed again. The parts of the hero and of a friendless widow afford Mr. and Mrs. Knight much opportunity to display their talents, and they do this to advantage. Baron Rudolph is worth seeing as a play, and the Knights are worth seeing as actors.

The success of Eve, the Saleslady, at the Eight Street here, knew no abatement last week, and will probably continue until the close of the present. The press of Philadelphia have been unanimous in praise of Eve, the Saleslady, even the cultured and æsthetic critic of the *Times* pronouncing it "an interesting play, forcible, clear, and well performed," and declaring it "altogether the most conspicuous success that Manager Brown has had." Blanche De Bar has won much praise for her artistic, forceful, yet natural impersonation of the heroine, and is to take a complimentary benefit Thursday evening of this week.

At the Opera House Lotta gives place to My Partner. The Chestnut continues Money Bags. At Wood's the bill is Lost in London and Uncle Tom by the stock company.

ARKANSAS.

LITTLE ROCK.

Grand Opera House: Haverly's Mastodons Oct. 21 and 22d to an immense house. Booked: M. B. Curtis, in Sam'l of Posen, 4th and 5th.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Rice's Evangeline company closed Oct. 22 to fair business. Next week, Needles and Pins.

Sprague's Georgia Minstrels showed in the old Sixteenth Street House to poor business Oct. 21 and 22.

Items: Ernest Stanley lost his gold-headed cane during his stay here.—The Buckingham company "busted" in Leadville, and Miss Buckingham, Miss Tiffany and Mr. Pettit passed through this city Oct. 24, en route for New York.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): J. M. Hill's Deacon Crankett company having cancelled their date of Oct. 26, amusements were rather dull during the week. Haverly's Mastodons played to the largest house of the season 29th, the receipts being $750. The performance was reprehensibly hurried. Booked: George S. Knight 9th.

Item: Manager Westendorf's Parlor Opera house has been giving a good variety show during the week.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Haverly's Mastodons Oct. 26 to capacity of the house; receipts about $1300. Billed: Neil Burgess 31st.

American Theatre (W. S. Ross, manager): Good business was the rule, and bids fair to continue.

Item: T. F. Thomas is the proud father of a ten-pound boy, who made his debut on the stage of the world Oct. 27.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor) Neil Burgess Oct. 27 to 29 to good business. Coming: Wallack Theatre company 3d, 4th and 5th. Boston Museum company return, in Patience, 7th.

Grand Opera House (Clark Peck, proprietor): Haverly's Mastodons filled the house Oct. 27, giving fair satisfaction. It is not to the credit of New Haven that small audiences greeted the advent of Signor Rossi. He played Romeo 28th and Othello 29th to increased business. Artistically he made a triumph. Coming: Royal Hand Bell Ringers and Glee Men 5th, with matinee; Aberle's Minstrels 11th and 12th; The Professor 18th and 19th.

New Haven Opera House (John M. Near, manager): The O'Gradys Oct. 28 and 29, in Eviction, which is not much of a play, but they made it interesting; business light.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Thomas W. Keene, in a round of Shakespearean characters last week to average good business. Emma Abbott company, in her repertoire and the new opera, Two Cavaliers, or A Jolly Night in Sorrento. Hermann 7th.

Ford's Opera House (John T. Ford, manager): The Tourists this week.

Lincoln Hall (Pratt and Son, managers): Musical and literary entertainment, concluding with The Rose of Auvergne. Eva Mills, Mrs. E. R. True and John O. Pugh appear.

Theatre Comique (Jake Budd, manager): Large company of new specialty artists in fine bill.

Item: Blanche Roosevelt, elegantly dressed and wearing her "Pandora" necklace, was much admired at the entertainment given by Secretary Blaine to our foreign guests last week. There is a rumor that she will soon appear in opera in this city.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): Haverly's Widow Bedott combination to fair house (date not given). Coming: Gus Williams 15th; Thomas W. Keene 19th.

SAVANNAH.

Theatre (H. C. Houston, manager): Frederick Paulding canceled his engagement here Oct. 26; sickness the cause. Rentz-Santley combination 27th to crowded house. Booked: Milton Nobles 2d and 3d.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Maggie Mitchell played the Little Rebel Oct. 27 to a crowded house, and Mary Anderson acted in Pygmalion and Galatea 28th to another very large audience. Booked: McIntyre and Heath's Minstrels 29th; The Jollities 31st; Buffalo Bill 3d; My Geraldine 4th; Sam'l of Posen 7th; The Mascotte 8th; Leavitt's Minstrels 10th.

Adelphi Theatre (W. H. Laird, proprietor): Business at this hall has improved, and a change in programme twice a week adds to the patronage.

INDIANA.

FORT WAYNE.

Academy of Music (John Scott, manager): Joe Murphy in Shaun Rhue Oct. 27th, to a $600 house. Slavin's Uncle Tom's Cabin 24th to big business; a show unworthy of notice. Booked: Leavitt's Gigantean Minstrels, 2d.

KOKOMO.

Opera House (H. E. Henderson, manager): F. B. Warde and company Oct. 23 in Damon and Pythias to good house, giving satisfaction. Remenyi's Concert company 24th to only moderate house, owing to the inclement weather. Booked: Campbell and Leighton's company Oct 31, 1st and 2d. Waugh's Art Exhibition 3d, 4th and 5th.

LOGANSPORT.

Dolan's Opera House (William Pratt, manager): Maggie Mitchell Oct. 24 to an enormous house; Joseph Murphy in Shaun Rhue 29th to a large house. Billed: Claire Scott 3d; three nights, in Camille, Lucretia Borgia, and Romeo and Juliet.

NEW ALBANY.

New Albany Opera House (J. Harbenson, agent): Buffalo Bill, with his Indians, played Prairie Waif Oct. 27 to a large audience; the company is a strong one, and was well received.

Item: THE MIRROR can be had at J. S Morris's news-stand, on the ground-floor of the Opera House.

SOUTH BEND.

Good's Opera House (Mills & Price, managers): Charles Fostelle combination Oct. 27 and 28; a poor show to poor business.

IOWA.

BURLINGTON.

Union Hall (R. M. Washburn, manager): The Jollities, in The Electrical Doll, to a good house Oct. 25; one of the best shows of the season. Big Four Minstrels 27th.

Items: The new Opera House is under roof. The cost of the building is estimated at $80,000, and it will be opened in January, probably by the Patti Concert company, if they can be secured. Ten thousand dollars worth of seats have already been sold for opening night.—Union Hall is to be improved at once; work has already been commenced.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Swedish Lady Quartette and Emilie Gavin, under auspices of Cedar Rapids Library, Oct. 26th to fair business.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Fay Templeton Opera company, 27th. The Fifth Avenue company failed to appear as advertised. Rice's Evangeline company 31st. Booked: Anthony and Ellis, 7th; Wallace Sisters, 12th; Joseffy, 15th; Joe Murply, 22d.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Hill's All the Rage Oct. 22 to large house; The Jollities 26th to largest business of the season. Billed: Graham's Big Four party 28th; Fay Templeton 31st and 1st. Booked: Maggie Mitchell 4th; Buffalo Bill 10th; Anthony, Ellis and Hathaway 12th; James Murphy 16th; Collier's Banker's Daughter 22d; Haverly's Mastodons 29th.

Gibbons' Opera House (P. Gibbons, proprietor): The Florence Herbert party cancelled week at the house owing to alleged illness of the star.

IOWA CITY.

Opera House (John Coldren, manager): Alvin Joslin Comedy company to immense business Oct. 25. Mr. Davis being unable to appear, Mr. Willard did the part of Alvin in a very creditable manner; audience pleased with the performance.

MARSHALLTON.

Woodbury Opera House (A. G. Glick, manager): Alvin Joslin company Oct. 27 to a packed house. Mr. Davis' part was taken by Charles Willard quite creditably. Booked: Prof. Harts, magician, 3d, 4th and 5th. Banker's Daughter, 8th; Anthony and Ellis' Humpty Dumpty, 9th.

SIOUX CITY.

Academy of Music (W. H. Grady, lessee): Harry Webber, in Nip and Tuck, did a good business Oct. 24 and 25; show good. Den Thompson, in Joshua Whitcomb, 27th, to large business. Booked: Rice's Evangeline, 1st and 2d; Haverly's Mastodons, 12th.

Item: Fay Templeton, booked for Oct. 26, cancelled; cause not known.

KANSAS.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Marie Prescott Oct. 25 to good house. The verdict of the people is that she is unquestionably a fine actress.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Marie Prescott played The Countess Oct. 24 to good business. Anthony, Ellis and Hathaway combination 29th. Booked: Haverly's Mastodons 5th; Rafael Joseffy's Concert 18th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Buffalo Bill played Oct. 24, 25 and 26, and succeeded in packing the house at each performance. Mitchell's Pleasure Party filled out the balance of the week to fair business which was owing to inclement weather, as the company is a strong one. The Kiralfy combination, in Michel Strogoff, were underlined for this week, but owing to a misunderstanding some other spectacle will be put on in its place. Brooks and Dickson's World combination open 7th one week, to be followed by John T. Raymond 14th for one week; Comley-Barton company 21st three nights; Hess Opera company 25th three nights; Den Thompson 28th one week.

Opera House (John T. Macauley, manager): Frederick Ward played his first star engagement in this city Oct. 27, 28 and 29, and made a good impression. Mr. Ward came to Louisville unheralded by circus printing and other humbugs, and won on his merits alone. On the opening night, in the last act of Virginius, the audience remained seated when the curtain was lowered and recalled the star to the footlights, an incident of a rare occurrence in this city. The support was first-class in every respect. Hermann opens 3d for three nights, to be followed by Remenyi for week.

Masonic Temple (Collin Alfriend, manager): Leavitt's Minstrels played Oct. 27 and 28 to light business. The troupe gave a sketch of old time minstrel performance, but our people do not take kindly to this style of entertainment.

Buckingham Theatre (J. H. Whallen, manager): The management has been playing novelty combinations past few weeks with good success. Harry Miner's combination opened 31st for week, to be followed by the Big Four.

Theatre Comique (C. B. Martin, manager): This house opened under new management Oct. 24, and gave a choice variety entertainment, but thus far the attendance has been light. The manager is well backed, and promises to see the season through.

Items: All the theatres during the past week met with light attendance, owing in part to bad weather.—Shelby and Pullman's circus have engaged the Exposition building for their Winter quarters. The new curtain at the Opera House, from the brush of Louisville's young artist, D. J. Estey, reflects credit upon that gentleman's ability.

PADUCAH.

St. Clair Hotel (Landis and Halleran, managers): John Thompson, in Around the World, Oct. 27, 28 and 29.

Broadway Opera House (E. E. Elliott, business manager): This house opened Oct. 24 under new management; business so far is splendid.

MAINE.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Annie Pixley in M'liss Oct. 26 to a big house; Oliver Doud Byron in Across the Continent 27th gave a hair raising show to a large house; Mme. Rentz's Minstrels 28th to fair house; Madison Square Theatre company in Hazel Kirke 29th. This was the success of the season. At the end of the third act Georgie Cayvan was called before the curtain, and presented with an elegant boquet, to which was attached a testimonial signed by the mayor, four aldermen, and twenty-two other leading citizens of Bath, Me., Miss Cayvan's birthplace.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Hazel Kirke, with Georgia Cayvan in the title role, Oct. 24 and 25 to crowded houses. Charles Wheatleigh as Dunstan, shared the honors with Miss Cayvan. Oliver Doud Byron to a big house in Across the Continent. The Rentz party pulled in a large number of the Bald-heads 29th. Booked: Georgia Cayvan company, 4th and 5th; Barney [illegible], 7th and 8th; Nick Roberts' Humpty Dumpty, 14th and 15th.

Items: Manager Stockbridge is in New York looking for attractions.—Manager Curtis is convalescent.—The local critics were dissatisfied with the performances of Hazel Kirke, and their criticisms called forth considerable indignation from the admirers of the performance.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Mr. Stoddard lectured to a large audience Oct. 25. Sam Lucas and his Ideal Concert company in a very pleasing entertainment 30th to good business.

Item: Percey Hayden, of this city, well known to the profession as a prominent orchestra leader, is soon to be married.

FALL RIVER.

Academy of Music (George Hackett, manager): Little Corinne played Oliverio and Magic Slipper Oct. 25 and 26 to good houses; Grayson Opera company appeared in The Mascotte 29th; Annie Pixley in M'liss 3d.

FITCHBURG.

City Hall: Correspondent's dates too stale.

Whitney's Opera House (Andrew Whitney, proprietor): C. H. Smith's double Uncle Tom's Cabin Oct. 25, to a large audience. Booked: Chas. H. Taylor, 10th.

LOWELL.

Huntington Hall: Rose in Othello Oct. 26 to a large audience. Geo. Riddle in readings from A Midsummer Night's Dream assisted by the Boston Philharmonic Orchestra 29th to a fair house. Booked: Smith's Double Uncle Tommers 5th.

Music Hall: Annie Pixley Oct. 29 to a crowded house. Booked: Geo. Clark in Connie Soogah 2d.

LYNN.

Music Hall: A "snap" variety party of eight people Oct. 29 to poor business. Booked: Nick Roberts' Humpty Dumpty 1st.

Odd Fellows' Hall: Nothing here since Oct. 24.

Item: Linda Hall, of this place, made a successful debut as Arline, in The Bohemian Girl, Oct. 25.

MILFORD.

Music Hall: Harrison's Photos Oct. 25, under management of M. W. Hanley, to a fair house. Although the jokes were old, the entertainment was pleasing.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): The World week of Oct. 24. The audiences were the largest and most enthusiastic of the season. All the scenic effects worked well, and no hitches occurred to mar the interest. The cast is a remarkably strong one. The piece is booked for an early future presentation. This week, Bartley Campbell's company, including Maud Granger, Gussie De Forrest, Frank Evans and J. B. Booth, will present two of his most successful plays, Galley Slave and Fairfax. The latter being new to us, and as the author assures me it is his best play, it will probably draw well. Mr. Campbell has many warm friends here.

Whitney's Grand Opera House: Frank Mayo, supported by a company whose equal, as a whole, Detroit has never seen before, presented a series of legitimate plays, which were fully appreciated by delighted audiences. Mr. Mayo's conceptions of the different roles are totally at variance with those of tradition, and which we are accustomed to see. His readings are original ones, and his dressing is new. His finest performance was that of Virginius, while his Richelieu was generally condemned. The support could not have been improved upon. This week, Rice's Opera company, in The Mascotte and Patience, for two nights, followed by John Clarke and company for four nights. Next week, the Union Square company for entire week.

Music Hall: Clara Louise Kellogg's concert company drew an immense audience—3100 persons—and gave an exceptionally delightful entertainment.

Park Theatre (Chas. O. White, manager):

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR.

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Allison, Charles	Jarrett, H. C 4.
Abbott, Emma	Johnson, Col. Robert
Anthony and Ellis	James, W. St. I.
Ainslee, John E.	Jackson, Harry, 3
Adrion, Rose	Kellogg, Clara Louise
Atkins, Louis	Kiralfy Bros.
Brown, F. A.	Kidder, Charles
Bishop, W H.	Knowles, R. G.
Bloom, Ed L.	Kersands, William
Bangs, Frank	King, Julia Rive
Bockel, Marie	Lewis, Morris,
Barrymore, Maurice	Linden, Earnest
Butler, Fred	Latour, A.
Byron, Oliver Dowd	Leaman, Louis
Boucicault, Dion	Leonzo, Harry
Bates, George	Lotta Comedy co., (3)
Bobee, James	Lee, Dallas W. (2)
Beard, Frank	Lane Harry
Berry, William	Lawrence, L. F.
Belton, Lotta	Lord, C. W.
Bascomb, Harry	Leslie, Fred
Bishop, Charles J.	Lorraine, Emma
Bishop, Mrs C. B.	Maeder, Fred G.
Bonner, Robert	McWade, Robert
Belmont, Grace	Mackay, Annie.
Brown, W. L.	Mestayer, W. A.
Booth, J. B. (telgrm.)	Mackay, Mr.
Booth, Agnes	Morrison, James
Barnes, Elliott	Mayer, Marcus
Burke, John M.	Morris, James Arnold
Cook, C. W.	Morris, Clara
Cusick, John,	Mack, J.
Curtis, Frank,	Merrill, J. Y.
Carty, Walter E.	Mosby, A. J.
Comley, Albert	Mulholland, William
Cowen, Marie	McKay, Andy
Clarke, Kit, 2	McDonald, Phil A.
Collins, Ida	Montgomery, H. W, 2
Crabtree, George	Morton, Charles
Colton, Harry	Murphy, Joseph, 2
Champness, E.	Nottingham, Albert
Craig, C. G.	Newcomb, Bobby
Carrington, Abbie	Otrotonac, James,
Chandos, Alice	Owens, John E, 2
Chapman, Will. 2	Obermiller, Louise
Chissois, C A., 2	Ottolengui, D.
Chase, Clara J.	Oates, Alice
Coombs, Jane, 2	Pease Harry
Campbell, Wm. H.	Power, W. H. 2
Chester, Amy	Pelham, Claude
Costello, James	Plaisted, P. S.
Clapham, Harry	Pond, J. B.
Carina, Mme.	Royston, Nellie (2)
Cavendish, Ada, 2	Rogers, L.
Carson, Emma,	Robinson, Forest
Corrigan, Lizzie	Rial, Jay
DeLorme, Harry	Rickaby, John
Duffield, Harry,	Roberts, Richard E.
Denier, Tony,	Rebers, Sallie
Devide, Charles,	Stuart, Dora.
Davis, C. L.	Stevens, Ed A.
Deedee, Monsieur	Sutherland, Agnes
Davenport, E C.	Stevens, John A.
Dempsey, Louise	Sedgwick, Helen (2)
Dayton, Lillian	Snelbaker, T. E. 2
Dalziel, D.	Scott-Siddons, Mrs.
Dalton Harry	Smith, T. H.
Dobson, Frank	Sullivan, J. H.
Dunn, Julia E.	Sawyer Jacob
Du Breul, A F.	Sherrington, Georgie
Edwards, Wm. A.	Scott, Lester F.
Elliot, Wm. J.	Stedman, Edmund C.
Egbert, Annie	Sheppard, F. S.
Farron, Mrs.	Thompson, C H.
Fiton, Florence	Thompson, Connie,
Fortune,	Titus, Tracy W.
Ford, Harry	Tompkins, Eugene
Fryer, J C.	Thompson, Charlotte
Farmer, Harry (2)	Thompson, Den, 2
Forrester, B.	Tannehill, E. D.
Farrell, Minnie	Tanner, Rose
Froom and Jarvis	Travers, Helen
Forbes, Charles, 2	Temple, Louise, 4
Field, Kate	Tillotson, T. T.
Forepaugh, Adam	Vaughan, Clementine
Gilreath, Belton	Vandyke, Elma
Gill, William	Vokes Family
Gillmore & Benton	Vandievere, J C.
Greaves, Estelle	Williams, Frank
Gunter, A. C.	Wing, C. A.
Gulick & Blaisdell	Woodhull, Harry (2)
Graham, Ben R.	Wheatleigh, Charles
Garthwaite, Fanny	Wells Grenard,
Gilbert and Sullivan,	Wilson Godfrey
Grau, Mr.	Wetherell & Fratt
Gaylor, C. A.	Walcott, H. H.
Hudson, George B.	Wright, E. H. Warren
Hall, Pauline	Whitenect, W. H.
Howell, E. C.	Watson and Ellis
Hall, Florence	Wagner, Cal
Hanley, Mart	Wood, T. R.
Hess, C. D.	Wren, Fred R.
Hatch, W. T.	Weber, Sophie
Herrmann	Williams, Georgie
Harley, Grace	Wall, Harry
Hazzard, Augustus G	Wynne, Sallie
Hodele, F. W., 2	Warde, F. B.
Hutchings, Alice, 2	Young, Fred A.
Ingraham, Prentis	Young, George W.

NEWSPAPERS.

Cleves, Lillian	Harriott, Fred
Crabtree, Lotta	Lancaster, Mrs.
Call, Florence	Purdy, George
Harrison, Louis	Van Wyck, H D
Harvey, Harry	

The New York Mirror has the Largest Dramatic Circulation in America.

THE pleasure of our company is requested on a small printed note sheet to go down the bay and meet Patti, who comes on the *Algeria*, due to-day. This sailing over to Quarantine is all very well in its way, but the cruising around, without any solids to subsist on, after an expected steamer, isn't fun. We know by experience. The majority of New York will be satisfied to wait until the diva begins to sing, when their hoarded engines will be brought into requisition.

A Brilliant Season.

Our predictions of the unexampled brilliancy of the present season have been more than verified. London and Paris look with amazement upon the number, the variety and the excellence of the entertainments now offered in New York and Boston, Philadelphia, Chicago, Cincinnati, St. Louis and San Francisco, which, every once in a while, aspire to rival us, now concede to this city the proud position of the amusement metropolis of the country. We have not only everything that can attract the public, but the best of everything in every department. Our struggling rivals sometimes reproach THE MIRROR with being a "trade organ;" but we are more than satisfied to be the organ of a profession so glorious as this.

Here we have Italian opera, with the incomparable Campanini and a host of debutantes, more or less promising, while Gerster is coming and Patti is at our doors. Italian acting is represented by the great Rossi at Booth's. We have German opera with Geistinger, who has no rival in Germany either as an actress or a singer. We have German drama with Mr. Hasse, at the Germania, and German acting in English with Janauschek, at the Union Square. At the Bijou we have French opera bouffe before it is produced at Paris—an unprecedented compliment from a French composer. The French stage has its embassadress in Mlle. Rhea, with whom Sargent will soon open his American season in Brooklyn. The best of English comic operas, better done than in London, may be found at the Standard. The best variety company in the world—to go to the opposite extreme—is at Tony Pastor's new theatre, in Fourteenth street.

Do you desire to see the works of the immortal Shakespeare? You may see his choicest comedy at the Fifth Avenue, with Robson and Crane, and his grandest tragedies at Booth's, with Rossi and his American company. Will the quaintest and funniest negro minstrelsy please you? You have your choice of Haverly's Mastodons, at his Fourteenth street house, and of those fixed stars, the San Franciscos, led by Birch and Backus. Are you a supporter of the native American drama? Then you will be pleased with Esmeralda at the Madison Square, with The Major at the Theatre Comique and with Hazel Kirke at the Windsor. Are you more fond of pantomine-vaudeville? Go then to the Park and see those princes of pantomime, the Hanlon-Lees. Does grand spectacle delight you? What could be grander than Michel Strogoff at Niblo's? Would you fancy yourself in Paris and sup while you hear good music? There is the Metropolitan Casino, with its capital opera and its excellent restaurant.

Splendid and incomparable as all this is, more and better things are to come. The finest stock company in existence, superior even to the Comedie Francaise of Paris, will soon return to the Union Square. Wallack, the doyen of New York managers, will soon open his new theatre, which will cap the climax of the magnificent playhouses with which New York now leads the world. There is only one blot upon the metropolitan amusements—one crank who insanely parades himself to disgrace the profession—one house which carefully works to score failures constantly; but this blot will be forever removed before the close of the present season, and can no more affect the general excellence of our entertainments than a spot upon the sun can spoil the glory of that wondrous orb. Study over the long list; reflect upon the variety of the high-class attractions presented, and then tell us whether New York is not worthy to be called the metropolis, and whether to be the organ of such a profession be not a proud position?

THUS says Randolph T. Pursy, calling himself Townsend Percy: "The *Star* is the most incomprehensible of newspapers. Does every one of its editors keep an outside organ to attack his associate?" Not every one. Only one person connected with the *Star* goes about retailing slanders against his superiors. But what does he mean by "associate," pray? Not one of the editorial staff of the *Star* would "associate" with him on any terms. He is employed by the advertising department to copy notices, distribute free tickets to the errand-boys in the office, and concoct falsehoods against the editors outside. The only thing "most incomprehensible" about the *Star* is, that it should pay even the most trifling salary for such work. But if R. T. Pursy thinks the *Star* so "incomprehensible," why don't he leave it—and its manuscripts?

THIS week there is a heavy pressure on our advertising columns. As we have remarked before, this is as healthy a sign for the profession as it is for THE MIRROR, and although this prosperity necessitates a condensation of the news and other matter, it is an established fact that our advertisements make quite as interesting reading as any of the regular departments which are looked for every week.

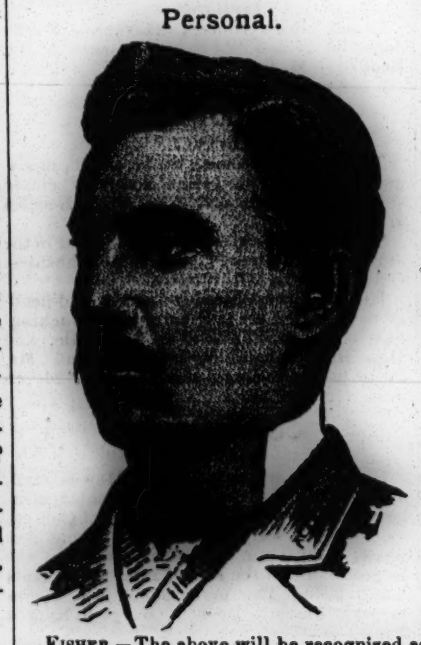
ABOUT a year ago R. B. Caverly shouted, as he waved "good-bye" from an outgoing steamer: "I'm going to London to start a dramatic paper modeled exactly after THE MIRROR!" And he has kept his word. The last foreign mail brings a copy of the *Theatrical World*, an eight-page paper, the pages of which are exactly of the same dimensions as its model. It is bright, newsy, and contains the true American push-and-go which many English journals lack. Frank Rogers, who has been mining for some time, turns up as associate editor. We send hearty greeting to our god-child, and wish it every success.

OUR clever contemporary, *Chaff*, remarks, in an editorial on dramatic journalism: "There are now published in New York half a dozen papers devoted almost exclusively to amusements, and they, for the present at least, cover the field of what has been called 'dramatic journalism.' Unquestionably the brightest of these journals is THE NEW YORK MIRROR, the organ of the managers. This is edited by Harrison Grey Fiske, a young man of ability, who has originated many new ideas in this same 'dramatic journalism.'"

THE difference between a Scotch Duff and a New York Duffer may be judged from a paragraph in the *Sun*, which relates how George Duff, the champion deer stalker of Scotland, now in his sixty-seventh year, recently brought down eight stags in one day, of which three were "Royal." Now, our Duffer was brought down himself, and thoroughly laid out cold in one night by only one stag, and that was "Royal," also, as it appeared in "The Royal Youth."

TALMAGE preached a sermon Sunday on newspapers. It is a pity the brass-tongued minister did not direct a few remarks to "dramatic journalism"—we should have been edified.

Personal.



FISHER.—The above will be recognized as Perkins D. Fisher, now playing Pittacus Green in Hazel Kirke. He is considered even more acceptable in the part than Thomas J. Whiffin.

FORT.—Samuel Fort, of Baltimore, is in the city.

MAGINLEY.—Deacon Maginley is in town, looking jollier and heavier—if porsible—than ever.

GOODWIN.—Manager Goodwin, of Philadelphia, is in the city arranging some business for his theatre.

SEYMOUR.—William Seymour has assumed entire charge of the stage management at the Madison Square Theatre.

MARSDEN.—Fred. Marsden will spend his Winters in New York and his Summers, as usual, at Schroon Lake henceforward.

BROOKS.—Joseph Brooks, of Brooks and Dickson, was married last week, at Richmond, Va., to Miss Elva Adele Fox, of that city.

LEGRAND.—Mlle. Eugenie Legrand will give a series of star matinees at an up-town theatre, commencing early in December, in Camille.

PALMER.—A. M. Palmer is in St. Louis, attending to the business affairs of the Union Square Theatre company. Large business is reported.

MATHER.—Margaret Mather is living with Mr. and Mrs. John Habberton. She studies incessantly, and is reported to be making wonderful progress.

ESMERALDA.—The scenery painted and the dresses made for the new Madison Square play are exquisite. This much we can say without fear of contradiction.

ROGERS.—Katherine Rogers seems to be meeting with great success throughout the provinces in her new play of Clarice—a piece of news we are glad to record.

WANTED.—An agent is wanted by a leading manager of this city who never told a lie. He must bring his hatchet along—a cherry-tree is not necessary to his outfit.

DACE.—Regina Dace is with the Chanfrau party, and is reported by her manager to be giving much satisfaction. She is a hard worker and a very pleasing actress.

SARGENT.—Harry Sargent has been very happy since Rhea's arrival. "She may not be as fine an actress as Bernhardt," says he, "but, by George, sir! she's a deuced fine woman!"

JEFFREYS LEWIS.—Miss Jeffreys Lewis will star in Two Nights in Rome, under Brooks and Dickson's management. The negotiations for her appearance at the Square in La Belle Russe are therefore off.

BERNARD.—It is doubtful if Mr. O. G. Bernard's business engagements will permit him to accompany Mr. Haverly to San Francisco next month. Mr. Bernard is quite a favorite in California—if not everywhere.

ROGERS.—John Rogers telegraphs THE MIRROR that in Baltimore he was taken for Guiteau and nearly killed. Oh, John, John! Beware of the bottle! (My Sweetheart is playing to big business now. Receipts last week, $4000).

CRAPE.—Our First Families, Americans Abroad, Raven's Daughter, Royal Youth, Agnes Leonard in Frou Frou—phew! Where is that despised mourning? "John A! Go down into the cellar and try and find that crape."

HERON.—Bijou Heron has been engaged by Mr. Hare, of the Court Theatre, London, for leading juveniles. It would appear from this that the talent manifested when a child has not forsaken her, as is the case with most prodigies.

LEE.—Amy Lee writes THE MIRROR from Evansville, Ind., that the Two Medallions company which she heads has not broken up and disbanded. They have not been in St. Paul at all, the place where it was reported they had collapsed.

AMICABLE.—We are happy to inform the profession that the relations existing between Mr. Mallory and the Frohmans are still, as they have always been, of the friendliest nature, notwithstanding a groundless report to the opposite effect.

STARTLING.—The rumor is afloat that Mr. Mallory, of the Madison Square, contemplates pooling his issues with Col. Haverly and taking a hand in the big across the continent scheme now maturing. No confirmation of the story has been received by THE MIRROR.

ROSENFELD.—M. H. Rosenfeld, correspondent of the *Star*, has written a four-act farcical sketch for Sol Smith Russell. It is called Ways and Means, and will be played next season. M. H. is Sydney's brother, but the latter has no finger in this pie.

COWELL.—We have in type a remarkably interesting history of the Hazel Kirke family's trip from New York to San Francisco, by the charming Dolly Dutton of the troupe, Sydney Cowell. It will appear next week. Miss Cowell is playing with the company now at the Windsor.

BARNEY.—Andrew N. Barney, who was with the Madison Square Theatre during Dan Frohman's visit to Europe, has become a member of Colonel Haverly's staff. He is unconnected with any company, but will be assigned to different duties among Haverly's theatres and attractions.

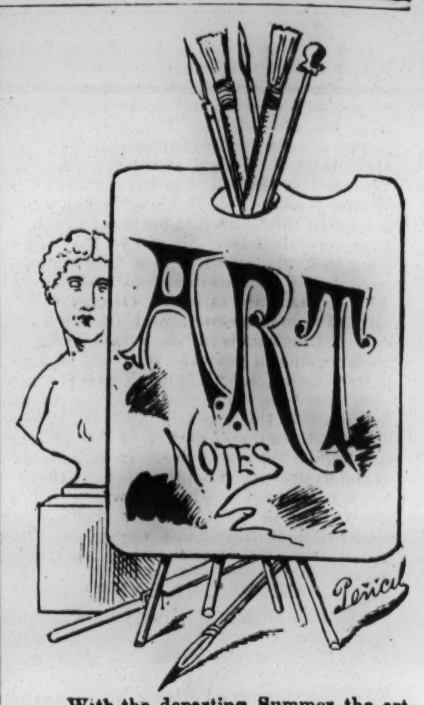
PAULDING.—Frederick Paulding, the telegraph informs us, is very low at Macon, Ga., with malarial fever. Part of the company are with him, the rest have left for New York. His mother is nursing him, and she says if he recovers in two weeks he will go to Richmond, Va., and double back, filling all his dates; if not, the organization will temporarily disband. His fever is very high, but it is not considered dangerous.

DE FONTAINE.—Mr. Felix de Fontaine gave a reception last Friday night. Among the guests were Lady Duffus Hardy and Miss Hardy, General Beauregard, Mrs. Annie Chambers-Ketchum, Florence Rice-Knox, Gen. Loring, Pasha, and Col. Long, of the Egyptian army, Florence Copleston, Marguerite Aucland, Mme. Van Norman, Professor Boralt and Miss Sloman, the harpist.

MITCHELL.—William C. Mitchell asks us to correct the statement that he had the dialogue of Our Goblins taken down by stenographers in Milwaukee. On receipt of Mr. Mitchell's request we communicated with our Milwaukee representative, who originally sent us the information, and he sends us a confirmation of his first statement. With all justice to Mr. Mitchell, therefore, we cannot retract the item to which he takes exception. Our correspondent saw parts of the MS. of the Goblins filled out in long hand, which were shown him by the stenographer who was employed by Mr. Mitchell. This, with other visible evidence, is sufficient to substantiate the report we printed.

Emelie Melville's Success.

The Emelie Melville Comic Opera company opened in Boston on Monday evening, to an audience that filled every portion of the theatre, and the attendance has been greater if anything ever since. Miss Melville was cordially received, and as soon as her lyric talents were developed during the course of the opera, the enthusiasm of the audience was unbounded. The entire company was highly commended, and the press notices have been exceedingly flattering, some of them even stating that the company is the strongest one that ever played in Boston. Considering that they were all strangers, and that Boston is not noted for its extreme hospitality to strangers, the success of Emelie Melville and her company there is something remarkable. The little Californian bears her honors meekly, but speaks with warmth of the appreciation of the people of that city for music. Charley Blanchett, of course, is one of the happiest mortals alive. We print a picture of his prima donna on our first page.



....With the departing Summer the artists have laid away their fishing rods and trout hooks and returned to their respective studios to enter in upon the Winter's labor and work up the sketches made during Summer.

....Tojetti is working upon a Moorish genre painting, in which there is plenty of gauze, Moorish galleries, bright eyes, etc. He has has also upon his easel his usual number of cherubs.

....Ferd. T. L. Boyle is painting a fine life-size picture, the subject of which is "Samson in the Toils," representing Samson with one arm thrown around the half-nude waist of Delilah, while in the other hand he holds a goblet of brandy and soda, or maybe, Zoedone.

....Adolph Vollmer, who studied with Garibaldi in San Francisco, is, with his usual perseverance, making his way to fame and fortune. In his cosy studio on Fourteenth street—the Artists' Paradise—he has upon his easel a painting representing a child swinging in a leafy bower. The face wears an expression of rare beauty, and the work is so handled as to give one the impression that the child is swinging directly into one's arms. Mr. Vollmer is also painting, upon a large placque, the head of a boy in the act of yawning. So faithfully to nature is every wrinkle and feature delineated that no person can possibly keep from yawning while looking at it. Both of these pictures when completed will be exhibited at Goupil's.

....An event of importance in the artistic world will be the fourth annual reopening of the Metropolitan Museum, which occurs next week. The King collection of intaglios will then be presented to the Museum. This collection is said to be the finest in the world, numbers three hundred and thirty gems, and cost $6000. It was on exhibition with the Fenardent collection in 1879. The gems are highly artistic, the intaglios being cut with the point of a diamond, and some of the designs are so small that a magnifying glass is needed to discern them. The subjects are mythological, religious and historical, illustrating the rise and fall of the Glyptic art among the ancients.

....Lovers of antique art will be delighted by a visit to Mr. Fenardent's rooms, on Lafayette Place. Here are found implements of war and household use from the archæolithic period or stone age down to those in use only a few years ago—pottery from the crudest shape and style of decoration to the more complicated shapes and elaborate design in decoration. The collection of statuettes from the tombs in Tanagra is particularly interesting, some of the figures, though very small, being moulded in perfect symmetry. On a ground of red velvet, in a glass case, is drawn with chalk the figure of a skeleton lying full length and natural size. Around the skeleton are placed the usual articles found in ancient tombs, each article being labeled as to its use or signification. The whole represents the tomb of a chief in the year 800 A. D. The ancient custom of burying a person with their hatchet by their side was a good one, for then, if the body should come to life, the dear lamented could pry open his coffin and appear again among his mourners and say "he did it with his little hatchet;" but now, in these more civilized (?) days, people are hustled underground without any early chance of returning to contest their own wills. Probably there were no mothers in-law in ancient days or any creditors. Happy past, if there were not!

....Mr. Fenardent exhibits some rare Aztec relics, some of which are as ingenious as wonderful; also coins from the earliest period until those of a couple of centuries ago.

....One can be pardoned for raving over ancient, dyspeptic-looking Madonnas, but what is to be thought of people who buy up all the old stage armor they can find and set it up in their parlors, imagining that they had ancestors who cavorted around the battle field in breast plate and helmet and serenaded their ladyes fayre before departing for the Crusades, and who rode at tilts and tournaments, and in every other manner showed themselves to be nearly allied to the Scriptural quadruped gifted with vocalization? Now let some enterprising Yankee find preserved in alcohol the liver and gizzard of the whale which swallowed Jonah, and the search for antiquities will receive a fresh impetus and Fulton market can get a corner in fish.

....William Schaus' gallery has been closed all the week but will be re-opened on Monday with fresh additions to the already fine collection there. Mr. Schaus exhibits pictures from the most celebrated artists abroad, and something very nice is expected when the curtains of his gallery are again drawn aside. In one of the large portfolios in his store are a number of beautiful designs for fans. The designs consist of delicate floral traceries and Watteau pictures.

....In the dawn of the Christmas card event the stores are exhibiting very pretty articles in the form of menus, cards and note paper neatly painted in water colors. Some of them are really artistically painted, as are also the German favors at Arnaud's. "Though many a flower is born to blush unseen," if they are artistic vegetables THE MIRROR will do its level best to hunt them up, for though we will bring our prominent artists into these columns we will also notice all really deserving of notice.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Mr. C. M. McClellan writes from the New York Hotel his opinion of us: "I must compliment you on being the editor of such a splendid dramatic paper as THE MIRROR. The last number is especially fine. The remarks of the Giddy Gusher are very interesting; the Bunnell's Museum article is good, and the pictures of the curiosities are perfection. Do not think me too previous if I say that the only thing your bright paper lacks is a weekly letter from Paris. A spicy, Frenchy letter, relating to dramatic goings on at the metropolis of France would so complete your already valuable paper that the other so called dramatic sheets would starve to death in a short time." That French letter will be forthcoming very soon. At present the pages of THE MIRROR are too small to hold the various features which have brought it success and popularity. Arrangements are being made to perfect certain typographical changes—the nature of which I shall keep for a little surprise party to our readers very soon—that will enable us to publish "matter" certainly not less than one half as much again as is now compressed into twelve pages. The Provincial department will cover one hundred more important theatrical points than are now looked after by my four hundred out-of-town reporters. Arrangements have been made for chatty letters every week from Berlin, Dresden, Milan, Rome, Paris, Vienna, and all the principal dramatic and operatic cities in Europe. In addition to these things, an entirely new department, that will be quite as unique a departure in dramatic journalism as the already celebrated Pen and Pencil sketches, will be started, while The Gusher will continue to gush, The Usher to ush, and the criticisms of both the drama and music will be maintained in the same fair, candid, independent spirit that has hitherto characterized them. The column of Art Notes commenced this week, compiled as it is by an artist whose works are not unfamiliar to the frequenters of the Academy of Design, will also command attention. It is imperative in a journal devoted to the record of art that this branch shall find a suitable representation. The artists of the dramatic and lyric stage will congratulate THE MIRROR in giving attention to their brethren of the pallette and brush. It is my intention to make this journal the best and most perfect publication of its class, not only in this country, but in the whole world. The profession have materially decreased the difficulties attendant upon the accomplishment of this purpose by honoring THE MIRROR, from the day of its first success to the present time, as their choice and their official organ. I am not vain of my own efforts toward the success of the paper (which have had the merit, at least, of being honest and earnest), but I must confess a weakness in taking great pride in the generous support and hearty encouragement which the actors and managers, not only in New York, but all over the land, continually give to the paper over which I preside.

* * *

The part of the French Marquis in Esmeralda was a long and strong one as the play originally stood. A beautiful adventuress with whom the Marquis had a *laison* was a character of importance in the piece before certain changes were made in the shearing line. Mr. Mallory had the character of the woman in question cut out entirely in order to suit the moral atmosphere of the Madison Square Theatre. No objection can be made to this elimination, but is the good manager an advocate of nude art? The statues, figures and paintings in Jack Desmond's studio would raise a red blush to the cheeks of Howard Crosby, if that reverend gentleman could be persuaded to enter the portals of a theatre, which in his charitable estimation are the vestibules of the infernal regions.

* * *

A nuisance is the cornet soloist in the theatre orchestra. Between the acts he is responsible for an immense lot of intemperance, because he blows every able bodied man in the house out into the adjacent saloons. The ladies, poor, dear creatures, are, forsooth, compelled to remain behind, to the imminent discomfort of their peace of mind and the endangering of their eardrums. Is there no way by which to suppress this nuisance, Messrs. Conductors?

Mapleson's Strategy.

A rumor having been circulated to the effect that Madame Adelina Patti will appear in opera under the management of Colonel Mapleson after finishing the series of concerts for which she is under contract with Monsier Francie, a reporter of THE MIRROR investigated the matter. Madame Patti's manager was found and made the following remarks:

"The question can be answered in a word, and that is a negative one. Madame Patti is under no contract with Colonel Mapleson, and she will not in any way enter into one. She has decided to appear in concert, and will only appear in the manner we have advertised. I can state authoritatively that Madame Patti has not seen Colonel Mapleson in three years, and I am confident she has not been approached by any of his agents. You can finally say, once for all, that there is not the shadow of truth in the story."

Colonel J. H. Mapleson was found in his private office at the Academy of Music. As the reporter entered the outer room, a voice was heard calling loudly from the private office:

"Chawles! Chawles, me boy!"

An attendant answered:

"He is not here, Mr. Mapleson."

"Naw, be Jove! he nevah is heah when I want him, you know."

Directly after the reporter was ushered into the gallant Colonel's majestic presence.

"Go to the devil, you know!" was Col. J. H. Mapleson's gentlemanly salutation.

"Go to him yourself," said the reporter, turning upon his heel.

Charles Mapleson, the young man who is "never present when wanted," said:

"I really cannot say regarding *our* arrangements with Madame Patti. My father could tell you, but I think that I had better not divulge any information until I consult with papa."

Sundry winks and nods from Business Manager Croft led the reporter to believe that the Mapleson programme is to work a newspaper advertisement out of Patti's coming. The denial of her manager settles the matter, however, and Mapleson's strategy will not bolster up a season that can be nothing else than artistically, if not financially, disastrous.

Trouble at the Bijou.

There seems to be some trouble between Manager McCaull of the Bijou and M. Defossez and Fred. Schwab. The particulars are of an interesting nature, and they will no doubt be made public next week. Mr. McCaull is in Boston, and we shall wait for his return in order to give both sides of the story. We have received the following letter regarding Mr. Schwab's relations with M. Defossez:

NEW YORK, Nov. 2, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR: I understand that certain statements have been made in respect of a change in my relations with Mr. F. A. Schwab, now manager for Mr. Wallack during the tour of Wallack's company. My relations with Mr. Schwab, personal and professional, are unchanged. He has had and has liberty to accept outside managements, although acting manager for the Audran Opera Comique company, and if he preferred joining in other enterprises, I should regret the fact. With the Bijou Theatre management, except as my representative, Mr. Schwab has had no engagement whatever, and statements from that source regarding his relations and mine must be and are wholly unfounded.

A. J. DEFOSSEZ.

Margaret Mather's Progress.

"Well," said Mr. Hill Sunday morning, in the Union Square Hotel, to a MIRROR man "I'm not in the habit of boasting about my attractions, nor do I wish to do so now, but I can be pardoned for showing you some of the press notices Margaret Mather has received since I saw you last. You know she recited before the Chicago critics, and you can read their opinions and see if they don't bear out all that THE MIRROR predicted when it passed judgment upon her capabilities last Summer."

The articles in question were of a highly complimentary nature. Our readers are probably familiar with them, as they have been commented on in these columns.

"In Chicago Mr. Sharp, the stage manager of McVicker's, went into ecstacies over Miss Mather. After listening attentively to her recital of several scenes from Romeo and Juliet, he turned to me and said: 'I've had a good many years' experience in stage management, and I'm an old student of Shakespeare, but that young girl has taught me more about Romeo and Juliet in the last half hour than I ever knew in my life,' which is good praise coming from a gentleman who rehearsed Adelaide Neilson's company and many other troupes appearing in the play."

"It has been stated that Miss Mather is not a student in the true sense of the word; that she is limited in intellectual capacity, and that instead of advancing she is retrograding in her pursuits."

"Malicious and untrue, that report," said Mr. Hill. "Miss Mather is a perfect genius in the direction of theatrical study. She is constantly originating new and admirable ideas that are unique as they are unconventional. Why in Cordelia she will introduce a new piece of business that will astonish everybody. I cannot divulge what it is at present, but it is bound to create a sensation. She is at work from morning till night, and if you want an unprejudiced account of her remarkable improvement ask John Habberton or his wife—with whom she is living—about her. Good day!"

The Musical Mirror.

Audran's latest opera bouffe, The Snake Charmer, was produced on Saturday last at the Bijou Theatre, and has since been running to excellent houses. The get-up of the piece is as near perfection as it is given to us poor mortals to arrive at. Scenery, costumes, properties—all are appropriate and rich, and the contrast of color shows the guidance of an exquisite taste, which we strongly suspect is that of Selina Dolaro. The music is vastly inferior to The Mascotte; in fact, with the exception of the dreamy, languorous waltz song by Lillian Russell, and the finale to the first act, which is bright and tuneful, there is nothing musical in the piece worth mentioning, while some passages, notably the very empty movement in the third act, accompanied in the crudest fashion by the clarionet in its lowest register, and the violincello in unison, are decidedly bad. It is very evident why M. Audran was so very appreciative of American taste that he preferred to bring out his opera in New York rather than in Paris; the plain fact being that the French managers did not want it. The book is familiar to most theatre-goers who have memories, as being identical with a piece brought out some years ago by Mrs. John Wood, entitled The Great Mogul, which, by an unlucky chance, is the name chosen for the English adaptation of Audran's opera, thereby (in the words of the vulgar) "giving the snap dead away." The adaptation, by the way, is vile. There is an ineffable vulgarity in the scene where Nicobar mimics a New York Irish police justice, that could only originate in New York; but which, thanks to the decent taste of the audience, falls as flat as dishwater every night. Then there is, continually, that solecism so frequent with cheap translators of opera of using but one syllable when there is an appogiatura in the music; that is, when there are two descending notes emphasized, which in the original will be found always with two syllables as *Je veux di-re;* but which the cheap adapter would infallibly render thus: "I would say;" the which fault is tolerable and not to be endured, as Dogberry has it. In fact, the adaptations of opera bouffe books into the English tongue being for the most part the work of impecunious foreigners who are glad to earn a very small pittance by their equally small knowledge of English, or else of men who have no knowledge whatever either of the English tongue or of music, is detestable, and, above all, clumsy. Just compare the books of any modern English version with the work done by McGregor Logan, the original translator of "Der Freischutz," or by Rophino Lacy, who adapted "Fra Diavolo" so admirably that the English version is infinitely superior to the French original, with the dislocated rubbish of our present librettos, whether thrown together by Dexter Smith, Reece, Hersee, or even the great Farnie, not to speak of the small fry of unknown scribblers who work at starvation wages for music publishers.

Miss Lillian Russell as D'Jemma has saved the Snake Charmer from utter damnation by the beauty of her voice and person, the charm of her singing and her graceful bearing. Not that she is an actress in the true sense of the term, but she is what is better—young, beautiful, and winning. Her speaking and her singing voice are both delightful, and her method might put to shame some of Mapleson's pretentious prime donne. True, there is certain Pastoral style about her, which will wear off with time and study, but "take her for all in all we shall not look upon her like" very easily.

Miss Dolaro has fallen into a grave error in taking the part of the Prince Miguapour; the music being written for a tenor suits not her voice at all, and she is too short of stature to play the lover to the tall, slender D'Jemma. Miss Dolaro acted the part, as far as nature would allow, to the life, and made a forcible impression by her admirable *genre* singing of the old "*Cafe Chantant*" song, "*Bon Jour*," in which we know not whether most to admire her thoroughly Parisian style or her thoroughly Parisian accent, which is "grasseyante" to a charm. By the way, we seem to have heard this very "bon jour" song by "Therese," or some other genre vocalist, in our salad days, now, alas! long departed. Miss Blanche Chapman does not seem to have taken hold of the character of Princess Bengaline in the right way, or else it does not suit her, for assuredly she does not show favorably to the audience therein—her voice is too shrill and her acting is conventional. We have seen her do Bettina in The Mascotte admirably, and therefore, perhaps, were the more disappointed in her present performance. Mr. Denham's Nicobar was not by any means equal to his Prince Lorenzo. True, the part offers but few chances, but he need not struggle so visibly after his effects. As for Mr. Grensfelder, whom we had occasion to praise of late, as Astrakan, he makes us tired! Over-acting, straining after effect to the point of bursting, made up like a young mulatto, when the part expressly states that he is an uncle and also "in the sere and yellow leaf," Mr. Grensfelder has made a stupendous mistake from first to last, which not even his fine bass voice can redeem. Fred Lennox, as Tar Tsin, is no more like a heathen Chinee than we are like Hercules; but that does not matter much in opera bouffe; nevertheless he might have taken the pains to drop in at a Chinese laundry and study the habits of the heathen there assembled. The chorus is admirably trained, well-voiced, symmetrically limbed and homely-faced. The band is all that could be wished, except lack of a second clarionet, another first and second fiddle and a trombone, and Jesse Williams is a tip-top conducter.

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The performance of the often-sung "Bells of Corneville" at the Metropolitan Casino was a triumph as regards the chorus and band, and the stage setting was all that could be desired.

Mrs. Kate Munroe is extremely pretty, and acts with a great deal of spirit and intelligence, thoroughly justifying her *soubriquet* of "The English Theo." She dresses to the acme of perfection; her costumes and her diamonds are equally splendid; but her voice, like her French prototype, Theo, is thin and poor in tone. She has a good trill, as, indeed, most light voices have, it being easier to wag a twig than a bough any day. She smiles most sweetly on her audience; in fact, she seems to take the public into her heart—"aye, into her heart of hearts"—which proceeding is somewhat destructive of stage illusion. Miss Munroe is a very pretty woman and a pleasing actress, but she is not a prima donna, even of opera bouffe—nevertheless, she found favor in the sight of the people, and will doubtless draw.

Miss Helen Dingeon is also a pretty woman, and a nice singer in a small theatre, but her vocal powers are not equal to the demands made upon it by the vast and ungrateful building in which she has to sing, the acoustic properties of which are about as bad as they can be. Her acting is stiff, and her dialogue somewhat carelessly given.

Mr. Connell is a good Marquis, and Mr. Seymour a tolerable Gaspar—and that is all.

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Mlle. Ferni can sing Mignon—of that there is no doubt. It seems to be one of those specialty parts which, like Lord Dundreary and Rip Van Winkle, are attributes of certain individualities, which said individualities very often can do nothing else. Mlle. Ferni has a vested right in Mignon, and could she go on singing Mignon for the rest of her natural life she would be famous—as Mignon—which, after all, is but a "*mignonne*" reputation. The *mise en scene* was shabby, as usual; the costumes dirty, as of yore; the band as independent of control as is its wont to be. Little Arditi looked like a note of admiration (!), and conducted in waltz time, as he cannot help doing, being himself an embodied waltz. The shining legend, "Her Majesty's Opera," was resplendent upon the little niggers' caps. The butchers and bakers and candlestick-makers wore their shiniest shirts, sheeniest silks, and brightest diamonds, of fabulous size and equally fabulous value. The men looked, in their unaccustomed dress suits, like undertakers, and the girls looked, as American girls always do, like darlings and fresh-culled violets. But there were very few of either violets or undertakers present. Jupiter Pluvius had washed away the enthusiasm created by Her Most Gracious Majesty's most august title, and not even to be imitation English was inducement strong enough to draw the curled darlings of Shoddydom from their *renaissance* drawing-rooms and their Britanniaware clubs. Therefore, the Colonel is aggrieved and "Chawles" is disconsolate. Selah!

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Emelie Melville is a beautiful woman, a charming artist, and as agreeable a little lady as ever tripped across the stage. She has likewise exceptionally small and pretty feet and brilliant eyes, which two belongings have set our Western critics mad—raving crazy mad. We are not going mad ourselves as much as we used to in our salad days, but nevertheless we have a lively impression of those pretty eyes and feet, which, "like little mice,"

"Did go peeping in and out
Her skirts hem"—

But never mind her feet. Emelie can well afford to stand on her talent, and save her little feet for Sundays and holidays.

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Rose Stella, the charming prima donna, has been winning golden opinions from the Boston press as Bettina in the Mascotte at the Gaiety Theatre. The Boston *Herald* says: "Mlle. Stella has a voice of excellent quality, pure and true throughout its range, and in its use the lady exhibits the taste and skill of the true artist." The *Traveller* remarks: "Rose Stella as Bettina has had no equal as yet in Boston." We are glad to record a clever little woman's deserved success.

Professional Doings.

—J. H. Haverly's lease of the California Theatre is for three years.

—Frank Mayo played to very large and appreciative audiences in Detroit last week.

—The World combination, recently playing at Niblo's, took in $7000 in Detroit last week.

—Frederick A Schwab has closed a contract with Rose Coghlan for three years, beginning next season.

—Litta has sued Tagliapietra, the baritone, for $200 in a Chicago court, for moneys due her by him on the recent Mexican contract.

—W. F. Elliott, manager of the Florences, reports business in Canada the largest they have had for years. People were turned away in nearly every town.

—Isidore Davidson received excellent press notices in New Orleans, his native city, during a recent engagement there with Charlotte Thompson's company.

—A Western correspondent says that Billy Arlington contemplates relinquishing minstrelsy, and that another season will find him on the road with an entertainment similar to that of the Troubadours.

—Fred. B. Anderson, general agent of Snelbaker's American enterprises, informs THE MIRROR that Col. Snelbaker still lies in a very precarious condition, with typhus fever, at his home in Cincinnati.

—Next week, at the San Francisco Minstrels, will be presented a new version of Hamlet, of which Shakespeare-Dement is credited as the author. The characters of Hamlet Bossi and Mrs. Ophelia Neilson will be assumed by Messrs. Birch and Backus.

—The Coliseum Opera House, Cincinnati, which closed an unsuccessful season October 22, will reopen November 7, under the management of the proprietor, F. Buchmann, with Harry Miner's Novelty company as the initial attraction under the new regime.

—Georgia Cayvan is meeting with much encouragement in New England as Hazel Kirke. Last week the Mayor and Aldermen of Bath, Me., sent her a testimonial at Lewiston, which was presented to her on the stage at that place, and was quite a surprise to the little lady.

—A mistake of the proof reader last week caused "The Usher" to make an absurd break. In speaking of Tossy Venn's presence in New York, a sentence read: "She *breakfasted* at the Anthony House Monday *evening*." A big club gives no solace to the mind made mad by this sort of thing.

—Oliver Doud Byron knows how to do the fair thing. Last week, in Lewiston, Me., his procession of donkeys and red umbrellas frightened a horse attached to a buggy, which caused it to run away, throwing the occupant out and demolishing the vehicle. Mr. Byron immediately paid all the damage incurred.

—Frank Carlos Griffith, better known in the profession as Frank Carlos, a Boston boy, has been appointed general passenger and ticket agent of the new Maryland Southern Railroad, with a salary of $2500 a year. He will probably be located in Washington, to which place he will go early in January.

—During his forthcoming engagement at Haverly's Fourteenth Street Theatre, Joe Emmett will present a new play called Fritz Among the Gypsies, said to be an improvement upon his well-worn Fritz. Joseph has abridged his social proclivities materially of late, and his friends are glad to know he is once more himself.

—Joe Emmett, in a recent interview with the reporter of a Cincinnati journal, asserts that the press accounts of his attacks of "indisposition" are greatly exaggerated. The suggestion, however, is in order that in those moments of aberration, Emmett's mental faculties were not sufficiently perspicuous to gauge the density of his condition.

—Our Terre Haute (Ind.) correspondent writes us that the properties of the Slavin's Uncle Tom combination were attached at that place on the 26th ult., on a judgment rendered in New York for $175 in favor of Adele Clarke, and against J. H. Slavin and James R. Smith, for services rendered while a member of their company. The goods were released on a delivery bond of $200, and the case was set for trial November 5.

—An attempt to "gouge" the people was summarily checked by Manager McGinley, of the Lafayette (Ind.) Opera House last week. According to our correspondent, Jarrett, Palmer and Slavin's Uncle Tom company opened there on the 26th ult., previously advertising low prices. On the night of the performance they attempted to raise them, but Mr. McGinley refused to open the doors unless the advertised prices were maintained. Score one for that manager.

—A troupe of barn-stormers known to fame as the Selden-Irwin combination, made up largely of amateur talent, is presenting The Damites to the inhabitants of small towns in southeastern Indiana. The rural-ists in that section, educated up to the standard of Uncle Tom's Cabin, are not sufficiently æsthetic to appreciate the choice culling from McKee Rankin's stock of plays, and are understood to be rapidly taking to the woods.

—Several changes have been made in Whitney's Felicia company. L. J. Loring has been playing the part of M. Ferri, the lawyer, since the beginning of the season. For some time his performance has been unsatisfactory to the management, and he will be replaced next week by W. F. Owen, who is now playing M. Mornay. J. C. Morrison will take Mr. Owen's part, and Horace Vinton, who has resigned the role of Cassagnac, will be succeeded by Joseph J. Dowling.

—The Byrne embezzlement case came up last week in the Jefferson Market Police Court, Justice Solon B. Smith presiding. Both prosecution and defence rested their respective cases. The defence filed a general denial of the charges claimed, and also asked for a dismissal upon a plea of "not proven." Justice Smith overruled the motion and instructed the defence to prepare their testimony in rebuttal of the charges alleged. The suit was then adjourned until November 8, as it was claimed by the defence that some time was necessary to procure certain witnesses.

—Hyde and Behman are developing into formidable managers, and seem to be securing most of the preferred variety talent of the country. They have, besides their Brooklyn Standard Theatre, four gigantic traveling combinations, viz: Muldoon's Picnic company, Star Specialty company, Muldoon's Blunder company, and the Gigantic Novelty company; and are also prepared to negotiate with first-class combinations and stars, to play them by the week or for the season. The press notices throughout the country of their troupes are exceedingly flattering, and bespeak a prosperous season for them all.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Goodrich and Thodes' Specialty company drew tremendous houses the past week. M. B. Leavitt's Specialty company will delight the patrons this week.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Pat Booney appeared Oct. 26 before a crowded house. Booked: Snelbaker's Majestics 3d; Leavitt's Minstrels 7th; Hill's All the Rage 12th; B., W., P. and W.'s Minstrels 22d; Harry Miner 24th; Maggie Mitchell 30th.

Bordwell's Opera House (Warren Bordwell, manager): Business light during past week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Gulick's Furnished Rooms company played to $550 house Oct. 24. Miner-Rooney combination gave good variety show 27th and 28th to fair business. Chas. Fostelle as Mrs. Partington 29th and 31st. Booked: Snelbaker's Majestics 1st; Leavitt's Giganteans 5th.

Items: Smith's Opera House has run to fair business this week.—It is rumored that the Tracy Block on Monroe street will be turned into an opera house. The plans are now being made.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): No amusements the past week. Booked: Ideal Uncle Tommers, 1st; Leavitt's Minstrels, 3d; All the Rage, 9th.

MISSOURI.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Fay Templeton Oct. 21 and 26 to fair business; performance good. Fay is bright and promising. Den Thompson 25th to packed house. Marie Prescott 28th and 29th. Booked: Anthony, Ellis and Hathaway's troupe, 1st and 2d; Blind John, 4th and 7th; Haverly's Mastodons, 8th; Collier's Banker's Daughter, 16th.

Item: Blind John, a colored rival of Blind Tom, is in the city creating quite a furore in musical circles.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Anthony and Ellis' Uncle Tom Oct. 24, 25 and 26 to light business. Iron Mask combination 28th and 29th. Deman Thompson 31st, week. Rice's Evangeline 7th, 8th and 9th. Kellogg Concert company 22d and 23d. Conley's Varieties playing to good business.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The Fay Templeton Opera company gave The Mascotte Oct. 26 to very large and well-pleased audiences. Rice's Evangeline 27th. This company is inferior to the one that visited us last season. Booked: Alvin Joslin 1st; Anthony, Ellis and Hathaway's troupe 3d; Wallace Sisters 8th; Haverly's Mastodons 9th.

OMAHA.

Boyd's Opera House (R. L. Marsh, manager): Fay Templeton Opera company at the opening of this house Oct. 24 to an immense audience, and nearly as large a number were present the second night, The Mascotte being given on both occasions. Denman Thompson taxed the capacity of the house 26th; performance satisfactory. Rice's Evangeline 28th and 29th.

Academy (John S. Halbert, manager): The Big Four Minstrels Oct. 21 and 22, with matinee, to average good business. "The only" Harriman gave a sleight-of-hand and gift show to a packed house 22d. Marie Prescott will appear soon.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): John B. Gough, in lecture Oct. 26, drew a large audience. A person calling himself Heller, the magician, gave a very poor entertainment 27th to a fair audience. Annie Pixley played M'liss 28th to crowded house. Booked: Prof. Churchill, in readings, 1st; Hazel Kirke, 2d.

Manchester Varieties (S. R. Hanaford, manager): Closed.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. C. E. Leland, manageress): The Madison Square company in Esmeralda Oct. 24, 25 and 26 drew fairly remunerative houses, and gave excellent satisfaction. Leslie Allen, Eben. Plympton Agnes Booth and Miss Russell, forming a coterie of clever artists. B. McAuley 27th, 28th and 29th to good business. Coming: Troubadours in the Amateur Benefit 31st and 1st; The Florences 2d and week; Haverly's Mastodons 7th and 8th.

Tweddle Opera House (Wm. Appleton, Jr., manager): Boston Ideals Oct. 26 and 27 attracted large audiences; Hyde and Behman's Specialty company 31st. Nothing booked for balance of week.

Music Hall (George E. Oliver, manager): Closed.

Levantine's Theatre (Fred. Levantine, manager): Mlle. Montmorenci's Female Twins Oct. 31 and week.

Items: Manager Appleton will be married to a prominent Albany lady during the coming month.—It is rumored that a prominent Albany physician will play as King Lear shortly. Who is he?—The season at the Leland has thus far been a very successful one.

AUBURN.

Academy of Music (E. J. Matson, manager): Katherine Rogers as Clarice gave an excellent entertainment Oct. 24 to crowded house. Lingards in Stolen Kisses to poor business.

Opera House (A. Shimer, manager): Fun on the Bristol Oct. 27 to splendid business. The Florences in The Mighty Dollar 28th were greeted with a crowded house.

BATAVIA.

Opera House (H. C. Ferren, manager): Spiller's Rooms for Rent drew a fine audience Oct. 24. Booked: Only a Farmer's Daughter 4th and 5th.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): Salsbury's Troubadours delighted large houses Oct. 24, 25 and 26 with their new play, The Faun of the Glen. The specialties were well received, and the telling jokes on the management of the Bureau of Indian affairs cut deep and told well. Wallack's company crowded the house 27th, 28th and 29th with the finest audiences of the season. The performances were a treat our people were not slow to appreciate. Billed: Sam Hague's Minstrels 31st, 1st and 2d; Boston Ideals 3d, 4th and 5th.

Adelphi Theatre (J. Lang, manager): The experiment of first-class combinations has proved a grand success at this pleasant and ably-conducted place of variety amusement, and for this week the Langdon and Allison combination have been engaged; it includes Minnie Oscar Gray and W. T. Stephens in the principal characters in the sensational drama, Swift and Sure. A first-class olio performances is also given.

St. James Hall (Flint and Carr, managers): Adams' Humpty Dumpty company played to immense audiences last week. For this week, the John A. Stevens' combination will have the boards.

Items: George Fawcett Rowe is interested in the management of the Wallack combination while on the road.—The orchestra at the Academy of Music, under the management of Professor Wahle, now compares favorably with any in the country.—The Wallack company open the new Opera House at Ogdensburg, N. Y., on Thursday of next week.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Lingard's Stolen Kisses combination drew a small house Oct. 24, and gave some satisfaction. Hon. Schuyler Colfax lectured to a small audience on Our Martyred Presidents 27th. Billed: W. J. Florence in The Mighty Dollar 29th. Booked: Only a Farmer's Daughter combination 10th.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Seymour and Stratton's company played Oliver Twist Oct. 27 to poor business.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Booked: The Professor 2d; Haverly's European Minstrels 10th; The Florences 11th; Harrisons 13th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): The Florences to good business, Oct. 25, 26. The Galley Slave, 27th, 28th, and Fairfax 29th, to medium houses. Booked: Hallack's Theatre company, Oct. 31 and 1st; Boston Ideals, 2d; Fanny Davenport, 3d, 4th and 5th.

Grand Opera House (Joseph Gobay, manager): The World, Oct. 24, 25, 26, did only a fair business. The piece was put on in a splendid manner, and the acting in every respect was excellent, particularly the Mr. Sewell of Russell Bassett, whose make-up was immense. Fun on the Bristol, 27th, 28th, 29th, to large audiences. Booked: Hyde and Behman's Variety company, 4th.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): The Galley Slave Oct. 24, 25 and 26 to fair business. The World was presented in very good style to good business 27th, 28th and 29th. This week the Boston Ideals will sing The Mascotte and the Czar and Carpenter. Special trains are to be run on some of the roads. Booked: Lester Wallack's company 15th in School for Scandal.

TROY.

Griswold Opera House (S. M. Hickey, manager): Barney McAuley Oct. 24 and 25 to poor attendance. Salsbury's Troubadours largely patronized 28th and 29th. Coming: Fanny Davenport 31st, 1st and 2d; Baird's Minstrels 4th and 5th; Mr. and Mrs. W. J. Florence 7th, 8th and 9th. The Connie Soogah combination have canceled dates.

Rand's Opera House (Preston and Powers, managers): The Wallack Theatre company put in an appearance Oct. 24 and 25 to thin business. Hyde and Beman's Comedy company received liberal patronage 28th and 29th. Booked: Stevens' Uncle Tom's Cabin tronpe 1st and 2d; Neil Burgess 5th and 7th.

Grand Central Varieties (C. S. Gray & Co., managers): Business good, with a fair variety company.

OHIO.

BELLEFONTAINE.

Grand Opera House (Opera House Co., managers): Litta Concert company Oct. 26 to moderate business. Booked: Legion of Honor company 1st; the Tennesseans 14th.

CADIZ.

Music Hall: Agnes Wallace Villa troupe Oct. 26, 27 and 28 to good houses. Booked: New York Standard Uncle Tommers 29th.

Items: John Dignam's Fairy Circle combination disbanded here last week.—Work has been commenced on a new opera house here, which will be ready to open in March.

CHILLCOTHE.

Masonic Hall (Phil Klein, manager): Hi Henry's Premium Minstrels to a packed house Oct. 27; show fair. Booked: Remenyi Concert company 4th.

Opera House (Ed. Kauffman, manager): Hyde and Behman's Comedy company to big business Oct. 25; show very queer. Booked: Ada Gray 7th; Katherine Rogers 14th.

CLEVELAND.

Opera House (L. G. Hanna, manager): Lovers of genuine old-fashioned English comedy were furnished a rare treat last week in the performance of J. S. Clarke, who, with the assistance of a well-selected company, presented The Rivals, Heir at-Law, A Widow Hunt, Elopement in High Life, and Toodles, to large and delighted audiences. Mr. Clarke's reputation as a comedian of the highest order was long since established, and he needs no further eulogy at this late day. His work throughout was characterized by an elaboration of detail and a refinement of method in which he has but few rivals, and his interpretation of each character furnished a world of amusement. Booked: J. T. Raymond in Fresh this week; Boston Ideals 7th; Lawrence Barrett 14th.

Academy of Music (John A. Ellsler, manager): The Vokes Family closed a successful week Oct. 29, during which they appeared in Cousin Joe, Belles of the Kitchen, and Fun in a Fog. These people have evidently seen their palmier days, and are a trifle passe. Booked: Rooms for Rent 31st; Frank Frayne 7th.

Items: Since my last writing, additional stairways have been placed in the Academy of Music, and the danger in case of fire is somewhat lessened.—The Opera House entrance is now illuminated with an electric light.—The Kellogg Concert Oct. 24 was a great success.—A local Sunday paper says that "Baron Rudolph, which was played by the Knights here last season to slim houses, has scored a big success in New York City." The play was given but once here, and that for the first time on any stage. The house was by no means "slim," and the performance was quite favorably criticised.—Fred Vokes is at work upon a new piece for his company, which reads well, and will soon be produced.—The Uncle Tommers have by no means exhausted their expedients for attracting patronage. Their latest scheme is the offer of a twenty-five cent Bible to all that are anxious to witness their "strictly moral show."—John S. Clarke has just completed a new act for A Widow Hunt, in which a comical duel scene is introduced. He has otherwise amplified the piece, and it will be produced for the first time in Toledo under its new name, A Militia Major.—There is a good deal of activity just now in vocal musical circles.—The MIRROR continues to grow in favor and circulation here. Its pictorial embellishments attract much attention.

NEWARK.

Opera House (James H. Miller, manager): Booked: Ida Gray combination in East Lynne 2d.

Music Hall (Geo. Wallace, manager): Booked: Frank Frayne 16th.

PORTSMOUTH.

Wilhelm Opera House (John Wilhelm, proprietor): Hi Henry's Minstrels Oct. 26 to standing room only; good performance.

SPRINGFIELD.

Grand Opera House (Samuel Waldman, manager): Joseph Murphy in Kerry Gow Oct. 24 to a crowded house. Booked: Rice's Surprise Party 15th; Salsbury's Troubadours 23d.

Black's Opera House (James Martindale, manager): Sam Siddons, or The Gold Hunters of California Oct. 26 to poor house. Booked: Gulick's Rooms to Rent 3d; Two Orphans (Pauline Markham) 5th; Jarrett, Palmer and Slavin's Uncle Tommers 8th; Remeuyi Concert company 9th.

Items: Frank Frayne has changed date from 5th to 18th. — Prof. Harman's Gift Show is holding the boards at Black's.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Joe Murphy Oct. 26, in Kerry Gow, to large audience. Gulick's Furnished Rooms with Patti Rosa in leading part, 28th and 29th, to fair business. This week John S. Clarke, 31st and 1st; Rice's Opera company in Patience, 2d, and Charles Fostelle in Mrs Partington, 4th and 5th. The World will be presented about the middle of the month.

Adelphi Theatre (Fred. McAvoy, manager): Sid France in drama Marked for Life will be the attraction for this week.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Comedy Four company Oct. 26 to good business. Booked: Big Four 16th.

PENNSYLVANIA.

ASHLAND.

Ashland Opera House (Theo. F. Barron, manager): Canfield and Lamont's Pantomine showed to a large house Oct. 29.

Items: Manager Miller will bring Salsbury's Troubadours here 8th.—Manager Mishley has canceled all his dates, and thrown Ashland off his circuit.

EASTON.

Opera House (W. M. Shultz, proprietor): A large audience was attracted by Rose Eytinge in Felicia Oct. 24. Her superb acting was set off by the good support which her company rendered. Mr. and Mrs. George S. Knight played Baron Rudolph to a wretchedly poor house 29th. The performance was one of the most artistic of the season. Booked: My Geraldine 14th.

HONESDALE.

Liberty Hall (E. P. Chambers, manager): Loftus British Blondes Oct. 28 and 29 to fair houses. Howorth's Hibernica has advance sheets posted. Booked: Signor D. Bastor's Magical Gift Entertainment 8th, 9th and 10th.

LOCK HAVEN.

Opera House, (A. Farnsworth, proprietor): Booked: Baker & Lamont's Humpty Dumpty 8th; Howorth's Hibernica, 15th and 16th; Jay Rial's Two Orphans, 26th; Hyer Sisters' combination follow.

MADISON.

Opera House (George Burroughs, proprietor): Billy Arlington's Minstrels Oct. 26 to good audience; entertainment pleasing. Collier's Banker's Daughter No. 1, 31st. Booked: Hill's All the Rage 1st; Kellogg Concert company 3d.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Howorth's Hibernica Oct. 26 to good house; performance creditable. Canfield and Lamont's Pantomime company 27th to $250; company fair. Nothing booked for coming week.

MEADVILLE.

Opera House (H. M. Richmond, manager): Dupree and Benedict's Minstrels drew a crowded house Oct. 25; performance very weak. Pauline Markham, supported by the Fifth Avenue Comedy company, produced the Two Orphans 28th, giving general satisfaction to a very large audience. Booked: E. T. Goodrich's Grizzly Adams company 7th; Collier's Banker's Daughter company No. 2, 15th.

NORRISTOWN.

Music Hall (Charles Holmes, manager): Sol Smith Russell, in Edgewood Folks, Oct. 27 to fair house; good company and show.

PITTSBURG.

Opera House (John A. Ellsler, manager): Gardner's Legion of Honor company did fairly at this house last week. The piece was comparatively unknown in this city, and did not do the business it merited. The play is quite interesting; the plot is rather strong, and many of the incidents are conceived and developed with marked power and good effect. Though the work is strongly sensational, it does not contain that amount of "blood-and-thunder" business generally to be found in plays of the hair-raising order. The company, comparatively speaking, was probably the best that has appeared at this house thus far this season. Lewis Morrison, James O. Barrows, Harry Wood, Annie Graham, Sarah Bigelow and Louise Dillon sustained their respective parts very effectively. George W. Wessell joined the company here, and assumed the part of Raoul De Ligniers upon twelve hours' notice and one rehearsal. Mr. Wessel did remarkably well, considering the time he had for study and rehearsal. This week the convivial Emmet will entertain us. John McCullough comes 7th, followed by Mary Anderson 14th.

Library Hall (Fred. A. Parke, manager): Uncle Tom's Cabin always draws largely in this town, and especially so when many old Pittsburger's assume prominent parts in the cast, as is the case with Jay Rial's company. L. R. Stockwell, "Pap" Hicks, and others of lesser light, were wont, in days gone by, to sip their daily beer at Harry Alden's, and enjoy the "grip"-giving atmosphere of the smoky city. Besides, Mr. Rial has quite an attraction in his five genuine bloodhounds, which, in addition to doing the heavy business at night, are paraded through the streets during the day, strongly muzzled and guarded by a score of ebony hued American citizens. Mr. Rial deserves credit for endeavoring to fill all his parts with the "genuine article." Charles E. Ford's Opera company Oct. 31, week. Fun on the Bristol 7th.

Williams' Academy (H. W. Williams, manager): Maffit and Bartholomew's Novelty company Oct. 31, week.

Items: Harris and Kohl's Museum still continues to enjoy liberal patronage.—John Ellsler, Jr., left for Cleveland Oct. 24.—It is a shame that L. R. Stockwell should waste his talents playing Marks the Lawyer in Uncle Tom's Cabin. He is worthy of better mettle. I remember when Stockwell used to play Joey Ludley in No Thoroughfare, and similar parts in other good plays. He was then considered an artist of good promise.—John J. Benitz, of this city, the well known opera singer, has become a music teacher.—Harry Ellsler denies the rumor that he will sever his connection with the Opera House. He says the report was put in circulation by enemies who desire to injure him professionally.—Sig. Operti, in an interview, states that he lost considerable music in the late store-house fire in New York, among which was a number of opera scores, as yet unpublished.—Anna Elizabeth Brosi has returned to her home in this city, after having gained quite a reputation as a prima donna in Europe. Miss Brosi received her education in the musical colleges of Leipsic and Berlin. She made her debut at the Royal Theatre at Weimar, where she was engaged to star for a year. She will rest here for the Winter, and in all probability join a company to be organized by Max Strakosch, to produce German opera next season.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Sol Smith Russell in Edgewood Folks Oct. 25 to good house. Bob Burdette lectured 26th to an immense house. Abbott Opera company to packed house 28th in Maritana. Gosche-Hopper 100 Wives combination gave a very good performance 29th.

YORK.

Opera House (E. W. Spangler, proprietor): Ford's Comic Opera company in Olivette to a good house. None of the voices are phenomenal, and the chorus is not large, but the company play well together. Edgewood Folks, Oct. 31.

RHODE ISLAND.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Fanny Davenport presented School for Scandal Oct. 26 to good business. The Corinne Opera company gave a matinee and evening performance 29th to rather light houses. Booked: Rose Eytinge in Felicia 8th.

PROVIDENCE.

Opera House (George Hackett, manager): Fanny Davenport in As You Like it, London Assurance, Oliver Twist and Camille Oct. 27, 28 and 29. The only noticeable feature of the engagement was the fair acting of Chas. Fisher as Sir Peter Teazle and Miss Davenport as Lady Teazle in School for Scandal. This week Little Carinne Opera company play Mascotte and Olivette. Booked: Genevieve Ward 7th, 8th and 9th; Uncle Tom's Cabin (Mrs. G. C. Howard) 10th, 11th and 12th.

Low's Opera House (William H. Low, manager): Closed the past week. Booked: The Harrisons 2d, 3d, 4th and 5th; later, Edwin Booth.

Theatre Comique (Hopkins and Morrow, managers): The usual variety show to good business.

SOUTH CAROLINA.

GREENCASTLE.

Gilreath Opera House (Belton Gilreath, manager): Haverly's Widow Bedott Oct. 27, to good business. Coming: Frederick Paulding, 3d.

Forepaugh's Circus, 2d.

TENNESSEE.

COLUMBIA.

Items: Leavitt's Gigantean Minstrels played to the full capacity of Hamner Hall Oct. 24, and gave universal satisfaction, the vocal music being exceptionally good.—John E. Owens and McNeill Family are coming.—The Grand Opera House is still delayed by the non-reception of materials from New York. Probabilities are that the opening will not be before Dec. 1.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Willie Edouin's Sparks (first time in this city) Oct. 24 and week, with the exception of Saturday. Dreams opened to a very good house and made a favorable impression, but there was a drop in business after third performance. It only goes to prove what I have often asserted—no matter how good the attraction, a satisfactory business cannot be done here by presenting one piece an entire week. Booked: Fred. Warde 3d.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Callender's Georgia Minstrels played to large audiences Oct. 27, 28. Booked: Fred. Paulding 21st.

DANVILLE.

Opera House (Catlin and Talley, managers): Booked: Sol Smith Russell 8th; T. W. Keene 14th.

NORFOLK.

Academy of Music (H. D. VanWyck, proprietor): Mr. and Mrs. N. C. Goodwin in The Member for Slocum, Oct. 24, 25, and Hobbies, 26th, to fair houses. Smith and Mesteyer's Tourists appeared to a large audience. Herne's Hearts of Oak Oct. 31 and 1st. Billed: Sol Smith Russell in Edgewood Folks, 3d.

PETERSBURG.

Academy of Music (John B. Ege, manager): The Tourists Oct. 28, to good business; show passable. Coming: Hartz, the magician, 1st; Callender's Georgia Minstrels, 2d; Sol Smith Russell, 3d.

RICHMOND.

Theatre (W. T. Powell, manager): The Tourists, Oct. 24, 25, 28, to large houses. N. C. Goodwin balance of week to good business. Booked: Callender's Georgia Minstrels, Oct. 31 and 1st; Herne's Hearts of Oak, 2d, four nights.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Billy Arlington's Minstrels Oct. 24 to good house; performance unsatisfactory. My Geraldine 25th; good house and good company. All the Rage 31st. Booked: Kellogg (all desirable seats already sold), 1st; John Dillon, 7th and 8th; Fay Templeton, 12th; Den Thompson, 17th.

JANESVILLE.

Myers Opera House (C. E. Moseley, manager): Billy Arlington to fair business Oct. 25. My Geraldine to small house 26th. Booked: Collier's Banker's Daughter, 1st; Clara Louise Kellogg, 2d; Fay Templeton, 10th; Henrietta Vaders, 11th, 12th.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Booked: Joe Jefferson, Oct. 31 and 1st; Hill's All the Rage, 2d, 3d, 4th, 5th; Jos. Murphy, 7th, 8th, 9th; Palmer-Graham and the Wilbur Opera company are shortly to appear.

Academy of Music (Henry Deakin, manager): Draper's Uncle Tom's Cabin affliction has been here week of Oct. 24 to poor business; the company is a poor one, and the piece about as usual.

RACINE.

Opera House (McFarland and Ruseo, managers): Collier's Banker's Daughter Oct. 21 and Draper's Uncle Tom 22d, both to good business. Booked: Hill's All the Rage, 7th.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): The Florences, in The Mighty Dollar, played to a crowded house Oct. 24. Booked: Only a Farmer's Daughter 2d; My Geraldine 4th and 5th.

OTTAWA.

Grand Opera House (John Ferguson, manager): Frank Mordaunt in Old Shipmates Oct. 28 and 29 to fair business; company one of the best we have had this season. Booked: My Geraldine, 31st; Fisk Jubilee Singers, 1st, 2d; Stolen Kisses combination, 4th, 5th; Hague's Minstrels, 8th, 9th.

TORONTO.

Royal Opera House (J. C. Conner, manager): For week of Oct. 24 Only a Farmer's Daughter was presented. Lillian Cleves' impersonation of Madame Laurent was without defect, as was also that of Bertha Welby, in the role of Justine. The stage mounting in several of the acts was very fine; play and company scored a success here; business good. Billed for next week, Alex. Caufman, in Lazare.

Grand Opera House (O. B. Sheppard, manager): John A. Stevens and company held the boards all week in Passion's Slave, and the audiences seemed delighted with the performances; business very good. Horace Lingard and company, in Stolen Kisses, Oct. 31st three nights.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABORS LOST.

MR. MORTIMER DENIES.

THE LONDON FIGARO,
ST. BRIDE STREET AND SHOE LANE, E.C.

EDITOR NEW YORK MIRROR.

DEAR SIR: In THE MIRROR of September 24 I find a paragraph in which my name is mentioned in connection with Mr. Sargent and his affairs.

It is usual with me to treat with contempt the miserable, slanderous tittle-tattle circulated by ignorant or designing persons; but as I do not wish my fellow-countrymen to think me other than an honorable man, I beg you will permit me to state through your columns that I have never had any business relations whatever with Mr. Harry Sargent; never offered to sell him my version of Diane de Lys; never exchanged one word with him concerning Mlle. Rhea (whom I knew well before he ever saw her); never offered to make for him an English adaptation of Camille, and never have received from him one cent in all my life.

So far as Madame Modjeska is concerned, it is well known to the dramatic world that the Polish actress separated from Mr. Sargent many months ago. It was I who obtained for her a London engagement, and wrote for her an adaptation of La Dame aux Camelias. From May, 1880, to May, 1881, I shared a percentage of Mme. Modjeska's profits in pursuance of an agreement made with her to that effect. Never, since she first appeared in England, has Mr. Sargent controlled Mme. Modjeska or participated in her receipts, although he sent an agent to London to attempt the enforcement of an engagement made with him in America. Nothing, however, was done or could be done to effect Mr. Sargent's object, and the legal proceedings have so far ended in smoke.

What purpose can Mr. Sargent have in view in endeavoring to blacken my name in my native country? I have never laid a straw in his way. I had nothing to do with Mme. Modjeska's renunciation of his services as her manager; and, in seeking to trade upon her success in England—with which he had no more connection than the man in the moon—how can he advance his interests by slandering me?

As regards Mlle. Rhea, it is not true that "spiteful paragraphs" concerning her appeared in the *Figaro*. On the contrary, she has been treated most kindly by my dramatic critic, who is the only gentleman on my staff who had ever written a word in the *Figaro* in reference to her. Mlle. Rhea, long before Mr. Sargent engaged her for America, wished to play the leading part in my Diane de Lys, but as I have not even seen Mr. Sargent since he engaged her, not one syllable has passed between him and me on the subject.

Yours very truly,
J. MORTIMER.

London, Oct. 12, 1881.

MR. LINGARD CORRECTS.

EDITOR NEW YORK MIRROR:

DEAR SIR: I have just been shown a file of your papers; among them, I notice that the editions of the 10th and 17th Sept. say:

"The Lingards opened Crawford's New Opera House, Topeka, Kansas." A Topeka paper also says: "The Lingards have come and gone, and it would have been better had they never come."

Will you do me the justice to say that the Lingards have never appeared in Topeka.

It was Mrs. D. Dalziel (Dickie Lingard) and a company hurriedly gotten together in Chicago.

Your report from 'Frisco says that Mrs. Lingard arrived mysteriously, and leaves for Australia. Kindly contradict both statements, as there is no foundation for either, and oblige, Truly yours,

W. H. LINGARD.

THE MIRROR CORRESPONDENTS' LEAGUE.

EDITOR NEW YORK MIRROR:

As one of the committee appointed to organize a "MIRROR Correspondents' League," I would suggest that each correspondent state in his next letter whether he approves of such an association, and if so, his willingness to become a member. This will greatly facilitate the work of organization.

W. D. O'KEEFE.

OTTAWA, CANADA, Oct. 26, 1881.

WE DON'T SEE HOW EITHER.

EDITOR NEW YORK MIRROR:

DEAR SIR: Never having been in San Francisco, I fail to see how your correspondent from that city can pass judgment on me. I was a member of the Uncle Isaac company during their opening week in Cincinnati, but did not go beyond that point with the party. Respectfully,

M. W. RAWLEY.

Osmond Tearle.

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The Bradford ERA says: The character of Justine found an admirable and finished impersonation at the hands of Miss Bertha Welby.

Bradford STAR: Bertha Welby did excellent work as Justine and received bountiful applause. Her costumes were beautiful and in excellent taste.

Thos. Keene, of the Buffalo COURIER, says: Bertha Welby did most excellent work as Justine, the Farmer's Daughter. Her personation is a singularly brilliant one.

The Adrian RECORD says: Last evening's presentation of the Farmer's Daughter for the third time at the Opera House was a grand and continued success. The public of Adrian is well aware that the Record has never hesitated to express its opinion, good or bad, concerning a dramatic entertainment. When it says, therefore, that a better play of its class has never been given to the people of this city, its expression may be taken for a candid one. Nor have the public lacked in appreciation. Fine houses have greeted each performance We desire to day to speak particularly of Miss Bertha Welby as the Farmer's Daughter. The appreciation and delight of the public in her acting was great from the moment of her first appearance. However, with each successive prerentation she has grown in favor, and we believe the admiration for her in this city is thorough and complete There is a sweet and charming truthfulness to nature in all her conduct and manner. As an actress she is a success in the full sense of the word. It would give us great pleasure to review her attainments as an artiste more at length if our time and space would permit.

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Toledo BEE: Miss Bertha Welby won the admiration of the audince in her perfect and natural action of the wronged wife and drew forth rounds of applause from the delighted audience.

The Jackson PATRIOT says: In the hands of Miss Bertha Welby, Justine, the wife, the honest, straight forward and loving woman, true herself and expecting it of others, was portrayed in a wonderfully natural manner, and Miss Welby was twice given especial tokens of the appreciation of the audience, and fully deserved them, for her work showed much study and a thorough conception of the character and ability to portray it.

Battle Creek TIMES; Miss Bertha Welby is a lady well known as a careful and conscientious artiste, and, as the Farmer's Daughter, made a most marked and pleasing impression.

Bay City CALL: Bertha Welby was fine in all situations and magnificent in the anathema business.

East Saginaw COURIER: Miss Bertha Welby bore the honors of the evening, sustaining the character of the devoted and injured wife in a manner to win the heartiest approbation of the audience.

Port Huron ADVOCATE: Bertha Welby, suffering from a severe cold, gave a charming and thoroughly finished impersonation of Justine. Her pathos was profound in those scenes which called for a full expression of that feeling, and her power in declamation was strong and magnetic. She was repeatedly applauded, and at one point in the performance was presented with a couple of bouquets.

Detroit FREE PRESS: The Justine of Bertha Welby won the sympathy. She, too, is addicted to costumic magnificence.

Detroit POST AND TRIBUNE: Bertha Welby conceived the character of Justine justly and truly.

Detroit CHAFF: Miss Bertha Welby is a strong favorite with the audience.

Toronto MAIL says: Miss Bertha Welby, a favorite with Toronto audiences as she is doubtless elsewhere, appeared in the role of Justine, the Farmer's Daughter. In many respects the character is as difficult of effective portrayal as is that of Mme. Laurent. An actress of ordinary ability would fail to give proper effect to the outbursts of passion and jealous feeling by which Justine is supposed to be swayed, and the result of incapacity to reach the necessary height in certain scenes would be disastrous to the whole impersonation. Miss Welby, however, proved herself quite equal to the task which the role imposed, and her success was indicated again and again by spontaneous outbursts of applause.

WATCH THE PAPERS FOR THE FUTURE CONTINUED VERDICT OF THE PRESS AND PUBLIC.

Miss Welby is now ready to close dates for next season in Elliott Barnes' highly emotional, sensational melodrama, entitled

ONE WOMAN'S LIFE,

Mr. Barnes' latest and thought to be his greatest effort.

Season opens in Toronto, August 24, 1882, and time filled solid to November 13.

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The gifted young actress, JULIA A. HUNT, in Sydney Rosenfeld's romantic drama, FLORINEL,

IN WHICH SHE ASSUMES THE TITLE ROLE AS PERFORMED BY HER DURING THE RUN OF THE PLAY AT THE CHESTNUT STREET THEATRE, TO THE ENTHUSIASM OF HER AUDIENCES AND THE

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"A drama of romantic attractiveness, clever dialogue, effective construction and intense interest. Miss Julia A. Hunt created a decidedly favorable impression She has an intensity of dramatic force adequate to the interpretation of the strongest feeling."—TRANSCRIPT. "She is full of talent and made a decided hit."—BULLETIN. "The interest increases with each act; the performance is a remarkably enjoyable one."—LEDGER. "Miss Julia A. Hunt well deserved her warm recall."—TIMES.

An excellent company of New York artists has been engaged to perfect the cast. Time filled till January. Managers with desirable dates later, in cities only, will please address

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An inspection is solicited. Estimates on application.

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MANAGERS, AUTHORS AND PROPRIETORS.

HYDE & BEHMAN'S	HYDE & BEHMAN'S	HYDE & BEHMAN'S	HYDE & BEHMAN'S
Muldoon Picnic	Gigantic Novelty	Muldoon's Blunder	Star Specialty
COMBINATION.	COMBINATION.	COMBINATION.	COMPANY.

HYDE & BEHMAN'S THEATRE,

HYDE & BEHMAN - - Proprietors.

Brooklyn Standard Theatre,

HYDE & BEHMAN, - - - Proprietors.
NICK NORTON, - - - - Manager.

HEUCK'S OPERA OPERA HOUSE.

Managers Hyde & Behman have a reputation throughout the country of always giving their patrons a first-class novelty show, and the companies that have visited our city have proved to us that their reputation is well deserved. Knowing this fact, it is not to be wondered that Heuck's Opera House was packed last evening to see the new congress of novelty stars they have gathered together for this season's tour. The olio last night was one of the best we have had from any similar organization that has visited us for a long time, among the leading features being the very funny pathetic ballads by Charles Reed, a sketch by J. E. Henshaw and May Ten Broeck, the juvenile performer Little Rosebud; Niles and Evans in their specialties, and they are equal to any comical team in the country; Harry Kernell in his imitation of a serio comic, giving one of the most laughable acts ever produced on the variety stage; Kitty O'Neil in her unrivaled jig-dancing, and Bryant and Hoey, the best musical team now before the public. The ever-favorite Muldoon's Picnic met with shouts of laughter from the start, and it is surely one of the most laughable of comedies. Harry Kernell and Charles Reed as Muldoon and Mulcahey were immense, and the company gave the best of support.—CINCINNATI ENQUIRER.

The Olympic was crowded. It is difficult to understand how so many people were packed in. It was the opening night of Hyde & Behman's Comedy company. The bill is a good one, ending with Muldoon's Picnic.—CHICAGO INTER-OCEAN.

Muldoon's Picnic is simply irresistible. Charley Reed's Mulcahey is the most thoroughly natural and artistic bit of comedy acting we have ever seen, and is a study in itself. Harry Kernell and frolicsome Jennie Satterlee add greatly to the success of the piece.—DETROIT EVERY SATURDAY.

HYDE & BEHMAN'S COMEDY COMPANY AT THE GRAND.

Hyde & Behman's Comedy company, who appeared at the Grand last night, had the satisfaction of seeing every seat in front of them filled. Their entertainment was both meritorious and pleasing, the audience sitting until 11.30 o'clock to see the curtain go down on the last scene of Muldoon's Picnic, the farce which is the important feature of the bill. This was, however, only a large half of a performance wholly good. The parts of Muldoon and Mulcahey were played better than ever by Kernell and Reed, and the remainder of the programme constitutes a vaudeville entertainment as enjoyable in every way as the best. It could not be otherwise in the hands of artists like the Kernells, Henshaw and Ten Broeck, Reynolds and Walling, Charles Reed, Little Rosebud, Niles and Evans, Kitty O'Neil, and Bryant and Hoey. Each in turn had something to offer calculated to make the minutes fly swiftly by, most of the candidates for patronage having long ago established themselves in public favor. The sketch introduced by Reynolds and Walling was especially artistic and refined. Closing with Muldoon's Picnic, the audience were dismissed in excellent good humor. They remain in Syracuse to day, appearing at both a matinee and a night performance. Hyde & Behman have undoubtedly the best comedy company on the road.—SYRACUSE STANDARD.

The Opera House was crowded last night, and right well was the crowd repaid. The attraction was Hyde & Behman's Comedy company, and it is a good one. The olio is excellent, and the performance is concluded with that most laughable of farces, Muldoon's Picnic.—LOUISVILLE EVENING POST, Oct. 18.

HYDE & BEHMAN'S COMEDY COMPANY FROM BROOKLYN.

MULDOON'S PICNIC.

The popularity of Messrs. Hyde & Behman's Comedy company was attested last evening by the large crowd which assembled at St. James' Hall to witness their initial performance. The members of the company are all so well and favorably known here that it is hardly necessary to make any comment on their performance. John E. Henshaw and May Ten Broeck appeared in a neat sketch called Deception, and were well received. Charley Reed, with songs and funny sayings, made a hit. Mr. Reed is without doubt the funniest negro comedian in existence, an actor that Brooklyn may well feel proud of. The performance of Reynolds and Walling was artistic. The Kernells—Henry and John—are always good. The Buffalo favorite, Kitty O'Neil, was well received, and was presented with a fine basket of flowers. Bryant and Hoey in a musical sketch, and Niles and Evans in songs-and dances, contributed their share to the amusement of the audience. The evening's entertainment concluded with the two-act comedy entitled Muldoon's Picnic, and it is needless to say that, with the strength of the company in the cast, it was greatly enjoyed. The company appear this and tomorrow evening and at the Saturday matinee.—BUFFALO COMMERCIAL ADVERTISER, Sept. 16.

MONUMENTAL THEATRE.

An audience which filled every part of the house assembled last night at the Monumental Theatre to witness the initial performance in Baltimore of Hyde & Behman's Star Specialty Company. It is composed of specialty artists of merit, and the entertainment which they give is varied and attractive. The olio opens with John and Louisa Till's Royal Marionettes—cleverly managed little figures, whose actions seem life-like—and after them come Mr. Alfred Liston, in a curious and neat musical act; Miss Clara Moore, in ambitious character songs; W. T. Bryant and Miss Lizzie Richmond, in an amusing sketch called "Opera Bouffers," in which Mr. Bryant caused much merriment by his negro eccentricities; and the celebrated German team Watson and Ellis, assisted by Miss Alice Hutchings, in Dutchy in a Fix. These artists received a warm reception, and were greeted with roars of laughter. The two Wesleys then gave a well-rendered song-and-dance and their original comicalities, and the olio closed with Miss St. George Hussey. This lady, who has recently come from England, is probably the best Irish male impersonator on the stage. Her business is in the same line as Pat Rooney's, and her vocalism, style and acting are of a high order. She sang three new songs, which were well received, and the curtain fell during a round of applause. The performance closed with Watson and Ellis' comedy, in three scenes, entitled "Wrinkles."

Hyde & Behman deserve the large houses they draw. Whenever a company appears under their management, it is a sure guaranty of a first class entertainment. They at present control two theatres in Brooklyn, and four companies on the road, namely:

Hyde & Behman's Muldoon Picnic Co.
Hyde & Behman's Star Specialty Co.
Hyde & Behman's Muldoon's Blunders Co.
Hyde & Behman's Gigantic Novelty Co.

The above companies will all appear in this city, and it is hard to tell which is the best.—BALTIMORE AMERICAN.

The citizens of Brooklyn are indebted to Messrs. Hyde & Behman for the very excellent comedy of Muldoon's Picnic, which from its great success has induced imitators, which in due time by law will cease, and the owners of the play, Messrs. Hyde & Behman, will then have sole control. The company selected for the cast of this comedy is one of rare excellence, the best of the variety stage, selected, regardless of expense, to assume several characters. Harry Kernell as Muldoon and Charles Reed as Mulcahey are the Robson and Crane of the party, while John Kernell is immense, and with Jennie Satterlee as the bouncing Irish romp affords one an idea of an Irish picnic, etc., etc.—BROOKLYN HERALD, Oct. 3, 1881.

Muldoon's Picnic.—Boucicault must look to his laurels, as in the Irish comedy of Muldoon's Picnic all the Irish element is concentrated, and Irish character presented to life. The Kernells are a team.

Bryant and Hoey, musical artists of considerable renown, intersperse a comical sketch entitled The Country Nig, with their performance on half-a-dozen instruments.

The ever popular favorites Harry Kernell and Kitty O'Neil concluded the olio of surpassing merit with their matchless specialties. Little Kate in her famous jig never fails to evoke the plaudits of the boys, while Harry Kernell, having divorced himself from his ancient jokes, has adopted a new creation in the form of a burlesque imitation of a serio-comic vocalist, which is decidedly good.

Muldoon's Picnic, in two acts, concluded the performance, and in the cast are most of the ladies and gentlemen taking part in the olio. Harry Kernell personated Mike Muldoon, and Charley Reed assumes the part of Dennis Mulcahey. It is unnecessary to say that the funny sketch met with its customary hearty reception.

The same bill every night during the week and the regular matinees.—CINCINNATI COMMERCIAL.

HEUCK'S—HYDE & BEAMAN'S COMEDY COMPANY.

Hyde & Behman's Comedy Company, composed of a number of the best specialty people on the road, opened at Heuck's last night to a full house, who demonstrated its satisfaction by frequent bursts of hearty applause.

The entertainment opened with a delightful musical sketch, Deception, introducing Miss May Ten Broeck and Mr. John E. Henshaw in some excellent musical duos. Charles Reed, comedian, followed with original songs and sayings, and Little Rosebud in her own charming selections proved as welcome as ever. Niles and Evans, the compeers of any refined song and-dance artists on the stage, gave evidence of their originality and versatility by the introduction of several features never before witnessed in this city. These gentlemen are a strong card.

MULDOON'S PICNIC AT HEUCK'S.

There was an immense audience last night at Heuck's, the attraction being Muldoon's Picnic, one of the most amusing and enjoyable pieces seen here for some time. Each and every one in the company seems to have a special aim at originality, resulting in a very amusing performance. Harry Kernell as Muldoon and Charles Reed as Mulcahey make a good pair, and keep the fun going at a rapid gait. The variety part of the programme was excellent, and each performer was compelled to answer several recalls. J. E. Henshaw and May Ten Broeck, in an amusing sketch, were evidently appreciated, judging from the difficulty they had in satisfying the audience, as they were repeatedly recalled. Harry Kernell is as funny as ever, and, in the absence of his brother, "guyed" the orchestra, much to the amusement of the audience. His make-up of a broken-down female vocalist was "immense." Kitty O'Neil is a graceful and an artistic dancer. Little Rosebud was as "cute" as of old, and her sweet voice was heard to advantage in several songs. Niles and Evans are an original pair, and their doings and sayings were new and good. It is refreshing to see originality in variety artists, and there certainly is originality here. Bryant and Hoey are acknowledged to be the best "musical mokes" on the stage, and they both deserve that reputation. Hyde and Behman's Company are to-day the best attraction on the road.—CINCINNATI GAZETTE.

WOULD BE PLEASED TO HEAR FROM FIRST-CLASS COMBINATIONS AND STARS, AS WE ARE NOW PREPARED TO MAKE ENGAGEMENTS FOR WEEK OR SEASON.

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